ROCK HALL VALUE: VINYL AND MEMORABILIA OF THE CLASS OF 2019 **p.58**

GOLDMINE

THE MUSIC COLLECTOR'S MAGAZINE WWW.GOLDMINEMAG.COM JUNE 2019

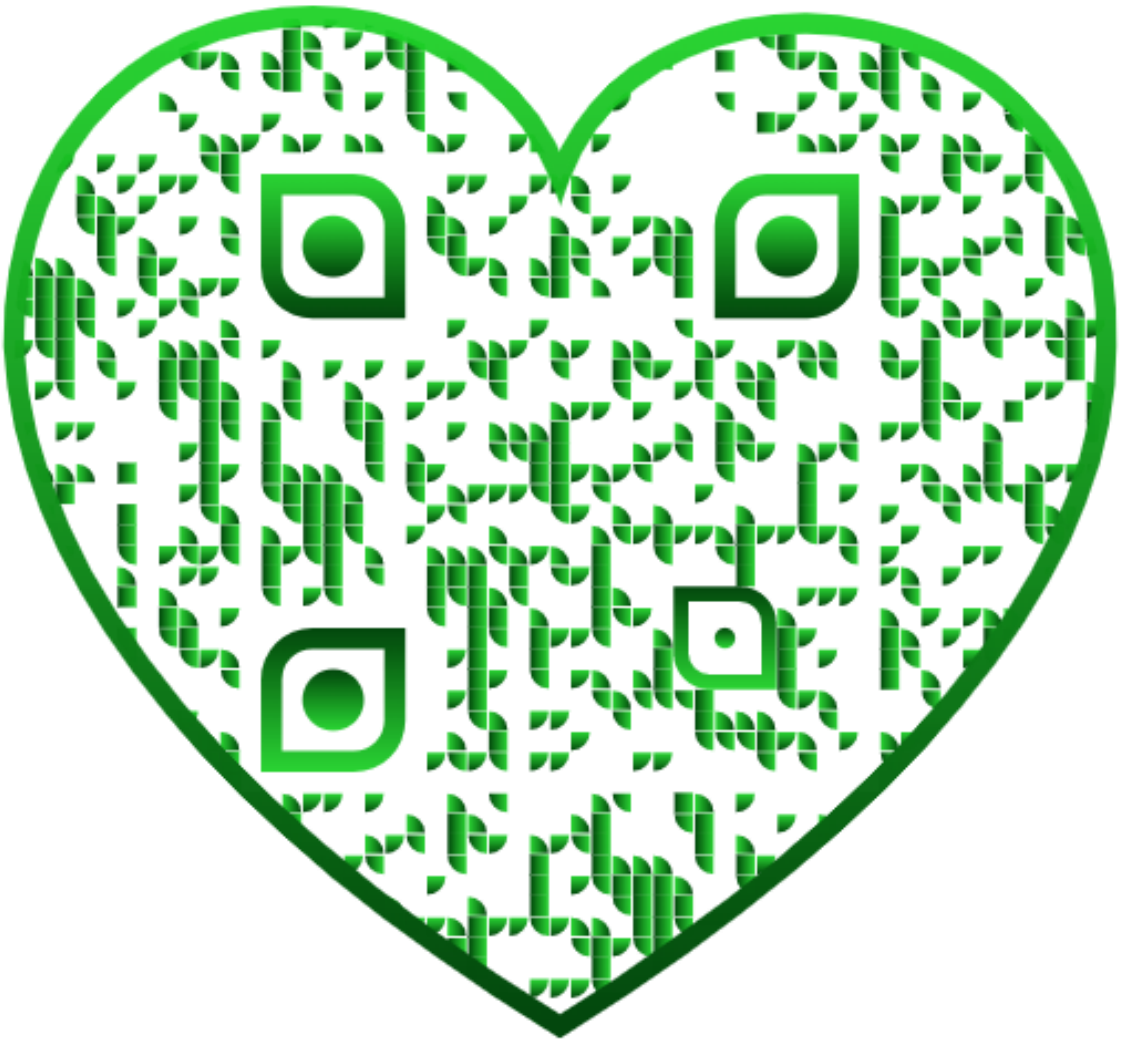
THE ZOMBIES
A ROCK HALL CELEBRATION

The Zombies tell *Goldmine* about the unique and celebratory experience at the Rock and Roll Hall of Fame Induction Ceremony. p.52

THE ROCK HALL SNUBS *continue!* p.64

Plus!

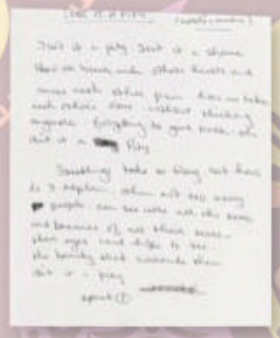
- **Alice Cooper: Better As A Band**
- **Yes' Jon Anderson Solo Once Again**
- **20 Albums That Invented Punk**
- **Frank Zappa Concert Reissued**



ENTERTAINMENT & MUSIC

July 20 | Dallas | Live and Online

Accepting Consignments – Deadline: May 22

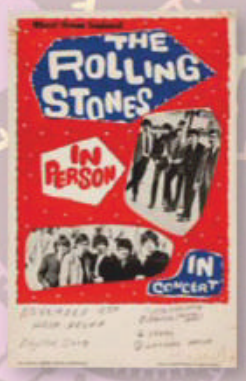


Beatles - George Harrison Original Handwritten Lyrics for "Isn't It A Pity."
Sold for $87,500

Mike Bloomfield's 1963 Fender Telecaster Blonde Solid Body Electric Guitar, Serial # L11155
Sold for $45,000

Whitney Houston - MTV Video Music Award for Best Female Video "How Will I Know", 1986
Sold for $16,250

Beatles Yesterday And Today Sealed First State Stereo "Butcher Cover" LP in GEM MINT 10 Condition (Capitol, 1966) with Rare Original "Dear Beatles Chapter President" Letter and Envelope
Sold for $125,000



Rolling Stones Hara Arena Concert Poster (1964). Extremely Rare
Sold for $15,000

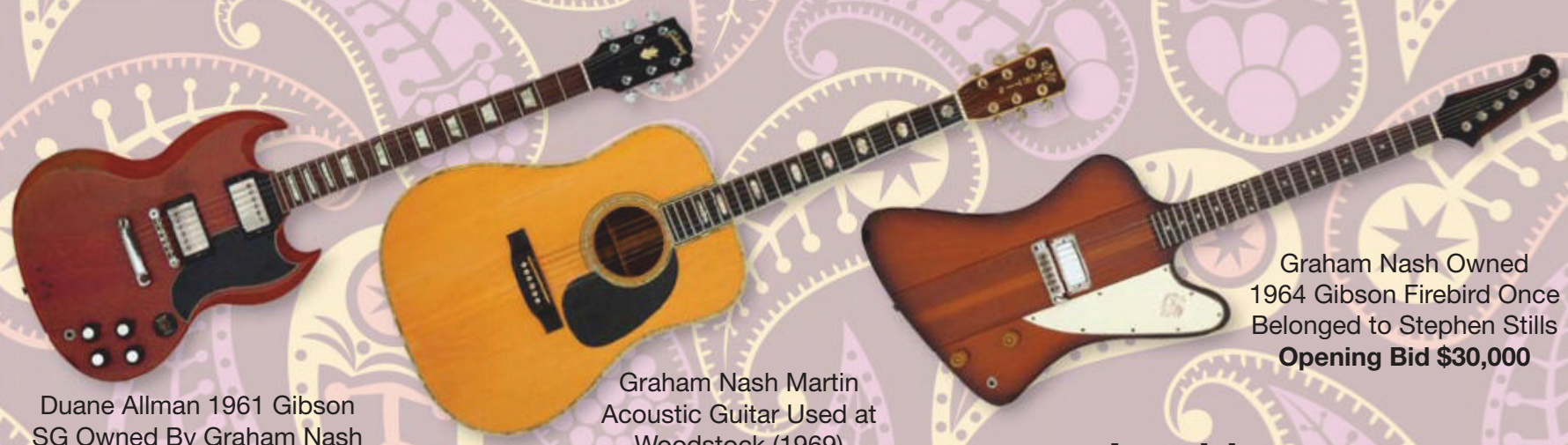
Otis Redding Charlotte Coliseum Concert Poster (APO Shows Present, 1967)
Sold for $17,500

Buddy Holly / Ritchie Valens / Dion Signed "It Doesn't Matter Anymore / Raining in My Heart" 45 Single (Coral 9-62074, 1959)
Sold for $11,250

New York Dolls Mercer Art Center Concert Handbill (Circa 1972)
Sold for $ 6,875

Rare Beatles Chester (UK) Riverpark Ballroom Concert Handbill (1962)
Sold for $4,250

Highlights Already Include:
19 Guitars from the Graham Nash Collection



Duane Allman 1961 Gibson SG Owned By Graham Nash
Opening Bid $125,000

Graham Nash Martin Acoustic Guitar Used at Woodstock (1969)
Opening Bid $75,000

Graham Nash Owned 1964 Gibson Firebird Once Belonged to Stephen Stills
Opening Bid $30,000

To View the Entire Graham Nash Collection Visit HA.com/7201

Inquiries:
Garry Shrum
214.409.1585 | GarryS@HA.com

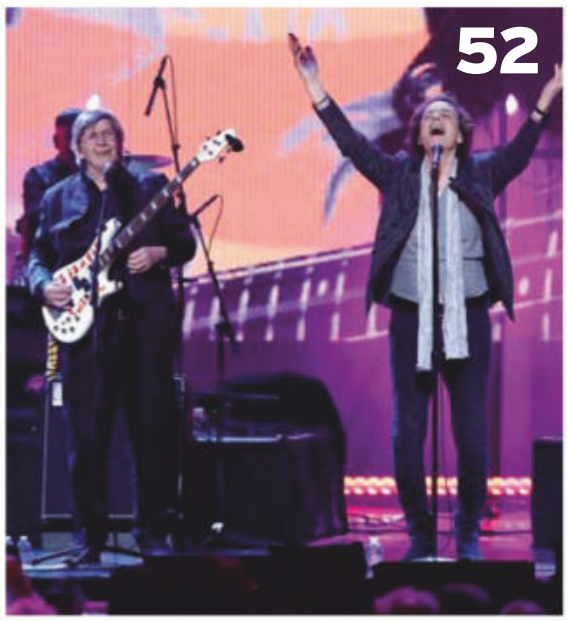
DALLAS | NEW YORK | BEVERLY HILLS | SAN FRANCISCO | CHICAGO | PALM BEACH
LONDON | PARIS | GENEVA | AMSTERDAM | HONG KONG

Always Accepting Quality Consignments in 40 Categories
Immediate Cash Advances Available
1 Million+ Online Bidder-Members

HERITAGE AUCTIONS
THE WORLD'S LARGEST COLLECTIBLES AUCTIONEER

Paul R. Minshull #16591. BP 12-25%; see HA.com 52705

GOLDMINE
The Music Collector's Magazine June 2019



7 | Vintage Shot
Frank Zappa, backstage, 1981

10 | GROOVES
Classic Zappa live; 20 Albums that invented Punk; 10 Albums of Chuck Negron; Fabulous Flip SIdes of the Rock Hall and more

22 | For the Love of Vinyl
A former publisher of *Goldmine* discusses the launch of the Record Album Price Guides

24 | Parsons Return
Alan Parsons returns to record a truly magical album

31 | In Memoriam
Music industry farewells

35 | Reviews
Eagles vinyl gets tested, Johnny Thunders remembered, other sides of Kate Bush delivered...and Indie Spotlight

42 | The Real Alice
Alice Cooper, the band or the man?

48 | 1,000 Hands
Yes vocalist Jon Anderson releases an album 28 years in the making, which includes collaborations with the most talented musicians around

52 | Zombie Induction
Bassist Chris White expresses his joy of being a Zombie and shares his experience attending the Rock and Roll Hall of Fame Induction Ceremony

58 | Hall of Fame Collecting
The interesting things to collect for the Rock Hall's Class of 2019

64 | Rock Hall Snubs
Believe or not, these artists are *still* overlooked by the Rock Hall

BUY & SELL MARKETPLACE

27 | Classified Ads

27 | Advertisers' Index

32 | Store Directory

34 | Collector to Collector

EXTRA CONTENT

GOLDMINE MAGAZINE PODCAST
Listen to our podcasts, several times a month, as musicians and industry insiders discuss interesting topics. Go to ***www.goldminemag.com/goldmine-magazine-podcast*** for more information. Podcasts are also available on iTunes.

A list of recent *Goldmine* podcasts:
Episode 50: Record Store Recon undercover reviewer Dr. Disc discusses Atlanta's Wuxtry Records and how the record store makes the grade.
Episode 49: Concert poster collectors can listen to Andrew Hawley, one of the world's biggest poster collectors, detail a very rare 1963 day-glo 'Motortown Revue" poster.
Episode 48: Famous rock'n'roll critic Robert Christgau comes on the podcast to discuss his latest books, *Is It Still Good To Ya?* and *Book Reports*... and much more!

CONNECT WITH US

@goldminemag
GoldmineMagVideo
#goldminemagazine
@Goldmine_mag

GOLDMINE
Issue 906, Vol. 45 No. 6

Main Magazine Office
Address: 5225 Joerns Dr., Suite 2, Stevens Point, WI 54481
Phone: 1-800-726-9966 **Fax:** 1-715-445-4087
Web: www.goldminemag.com

Subscriber Assistance & Single-Copy Purchases
Associate: Missy Fenn, 1-800-726-9966, Ext. 13369, or missy.fenn@fwmedia.com
Mailing Address: Goldmine: P.O. Box 421751, Palm Coast, FL 32142-1571

Cover: Payley Photography; **TOC (The Zombies performing at the Rock and Roll Hall of Fame Induction Ceremony):** Kevin Kane/Getty Images For The Rock and Roll Hall of Fame

Classified, Display & Multimedia Ads
Sales Rep April Krueger, 715-318-0996, or april.krueger@fwmedia.com
Assistant Julie Dillon, 715-257-6028, or julie.dillon@fwmedia.com
VP Advertising Sales Kevin D. Smith

Editorial & Design Team
Publisher Corinne Zielke
Editor Patrick Prince, or goldminemagazine@fwmedia.com
Design Rebecca Vogel
Contributing Editors John M. Borack, John Curley, Frank Daniels, John French, Mike Greenblatt, Chris M. Junior, Warren Kurtz, Carol Anne Szel, Dave Thompson and Lee Zimmerman
Contributing Photographer Frank White

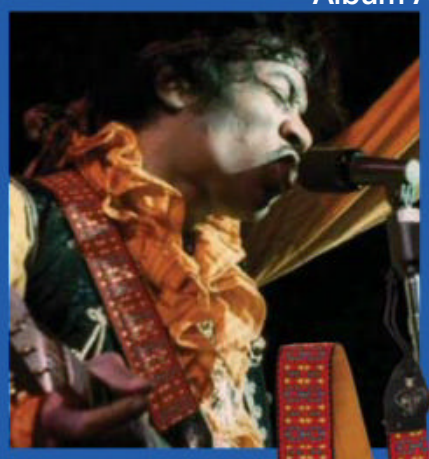
F+W Media, Inc.
Chief Executive Officer Greg Osberg
SVP, General Manager F+W Fine Art, Writing, Outdoors and Small Business Group Ray Chelstowski
Managing Director F+W International James Woollam
VP, Consumer Marketing John Phelan
VP, Digital Jason Revzon
VP, Product Management Pat Fitzgerald
Newsstand Sales Scott Hill, scott.hill@procirc.com

Goldmine (ISSN 1055-2685) {Issue 906, Vol. 45, No. 6} is published monthly by Krause Publications, a division of F+W Media, Inc., 5225 Joerns Drive, Suite 2, Stevens Point, WI 54481. The Goldmine name and logo is protected through trademark registration in the United States. Periodical postage paid at Stevens Point, WI and additional mailing offices.
POSTMASTER: Send address changes to Goldmine, P.O. Box 421751, Palm Coast, FL 32142-1571. Canadian Agreement Number: 40665675. No portion of the contents of Goldmine may be reproduced without prior per-mission from the publisher and pertinent author(s). Entire contents copyright 2019 by Krause Publications, a division of F+W Media, Inc. Goldmine is printed in the U.S.A.

Gotta Have Rock and Roll®

NOW ACCEPTING CONSIGNMENTS FOR OUR UPCOMING ROCK & ROLL POP CULTURE AUCTIONS!

Stage, Video and Movie Worn Costumes, Handwritten Lyrics, Signed Contracts, Letters, Awards, Signed Albums, Signed Photographs, Original Posters and Photographs, Signed Guitars, Stage Used Instruments, Signed Drumheads, Album Artwork, Pop Art, Concert Memorabilia Including Handbills, Flyers, Tickets and more!



Jimi Hendrix
Monterey
Pop Stage
Worn Guitar
Strap
SOLD:
$54,000.00

LET US KNOW WHAT YOU HAVE!

LET US KNOW WHO YOU HAVE!

No-one gets better prices for their consignors than Gotta Have Rock and Roll!

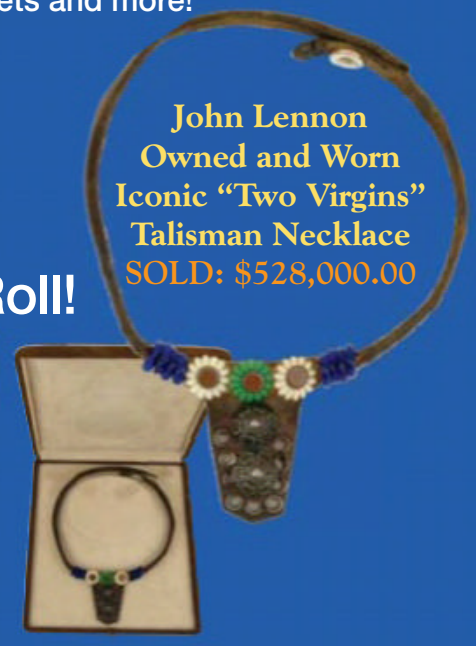
CONTACT US AT:

info@gottahaverockandroll.com

800-950-1202

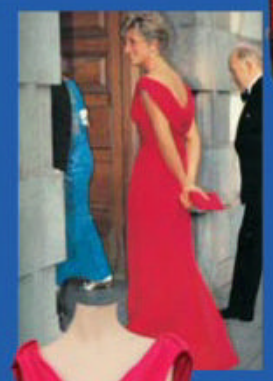
212-750-7900

To discuss what you have or set up an appointment to bring your items in; we are located in New York City

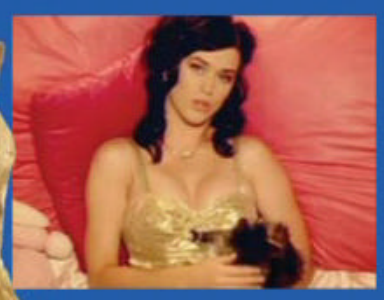


John Lennon
Owned and Worn
Iconic "Two Virgins"
Talisman Necklace
SOLD: $528,000.00

Kurt Cobain Nirvana
1993 Stage Used &
Smashed Guitar
SOLD:
$66,000.00



Princess Diana
Worn Fuchsia Pink
Evening Dress by
Victor Edelstein
SOLD: $205,429.20



Katy Perry "I Kissed A Girl" Video
Worn Vintage Gold Lamé Dress
SOLD: $9,848.80

Michael Jackson Signed "Thriller" Album
SOLD: $8,460.00

Bruce Springsteen and
The E Street Band Signed Album
SOLD: $11,595.60

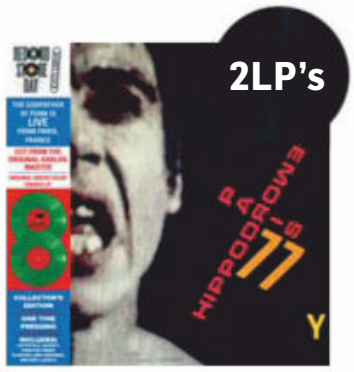
Elvis Presley
1974 Stage-Worn
"Peacock"
Jumpsuit
SOLD:
$300,000.00

GottaHaveRockAndRoll.com® • 799 Franklin Avenue, #201, Franklin Lakes, NJ 07417
212-750-7900 • info@gottahaverockandroll.com

Available Saturday, April 13th
ONLY AT RECORD STORE DAY LOCATIONS

Go to RecordStoreDay.com/stores to find a location by you!

GONG
LIVE 1973 BATACLAN



IGGY POP
HIPPODROME

MATTHEW SWEET
THE BLUE SKY ON MARS TOUR

TANGERINE DREAM
LE PARC

Other new releases IMPORT vinyl titles...

Jackson 5
Moving Violation
(Yellow LP)

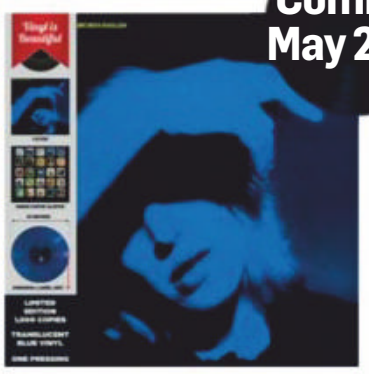
Donald Byrd
Street Lady
(Green LP)

Brothers Johnson
Light Up The Night
(Pink LP)

Quincy Jones
Body Heat
(Red LP)

JOHNNY & EDGAR WINTER
TOGETHER
(Green LP)

NEW YORK DOLLS
RED PATEN LEATHER
(White LP)



MARIANNE FAITHFUL
BROKEN ENGLISH
(BLUE LP)

THE JACKSON 5
DANCING MACHINE
(Brown LP)

AVAILABLE AT amazon amazon.com

AVAILABLE AT Collectors' Choice MUSIC ccmusic.com

For special pricing visit our website...

culturefactoryusa.com

We now accept all major credit cards

Subscribe to our Newsletter

DISTRIBUTED BY AMPED

AVAILABLE AT RECORD STORE DAY

Your local record store

Collectors' Choice® MUSIC

800.923.1122 CCMUSIC.COM

MORE DEALS IN OUR MONTHLY CATALOG!

At Collectors' Choice Music we've been faithfully serving the collector community and publishing our monthly mail-order catalog since 1993. Every full color 68-page issue features over 1,000 personally curated, hand-picked titles ranging from the latest collectable releases to the hardest of the hardest-to-find discs. Each month you'll find a full spread of new releases, several artist, genre and label sales plus imports, vinyl, music videos on DVD and Blu-ray and much more. If you are passionate about the music you allow to access your ears and you continually fill your shelves with the highest quality CDs and LPs, you need to be getting Collectors' Choice Music in your mailbox.

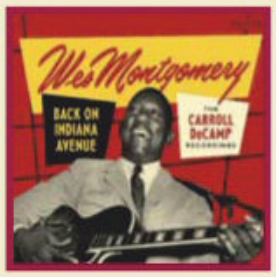
GET YOUR SUBSCRIPTION STARTED FOR FREE!

SIMPLY GO TO CCMUSIC.COM AND CLICK "GET YOUR FREE PRINT CATALOG!" ON OUR HOMEPAGE.
OR CALL ONE OF OUR REPRESENTATIVES AT 800-923-1122 TODAY AND TELL THEM YOU WANT TO START YOUR FREE SUBSCRIPTION.

Phone representatives are available:
Monday - Friday: 8am - 7pm CST • Saturday: 9am - 5pm CST
Please allow 8- 10 weeks for your subscription to begin.

THIS MONTH'S MUST-HAVES!

THE ROLLING STONES:
HONK
3 CD / CD / 2 LP



WES MONTGOMERY:
Back on Indiana Avenue:
The Carroll DeCamp Recordings
2 CD

ALAN PARSONS:
The Secret
CD + DVD / CD / LP / LP Box Set

PRINCE:
Ultimate Rave /
Rave Un2 The Joy Fantastic
2 CD + DVD / 2 LP

LITTLE STEVEN:
Summer of Sorcery
CD / 2 LP

NILS LOFGREN:
Blue With Lou
CD / LP

CHEAP TRICK:
The Epic Archive Vol. 3
(1984 - 1992)
CD

SAMMY HAGAR & THE CIRCLE:
Space Between
CD / LP

NORAH JONES:
Begin Again
CD / LP

GEORGE BENSON:
Walking To New Orleans
CD / LP / Limited Yellow LP

BRUCE HORNSBY:
Absolute Zero
CD / LP

J.J. CALE:
Stay Around
CD / 2 LP +CD

PHOTO BY
MARK WEISS
FRANK ZAPPA,
Backstage,
Max's Kansas City,
New York, NY, 1981

GO TO **WWW.GOLDMINEMAG.COM/GIVEAWAY** FOR A CHANCE TO WIN THIS PHOTO!

Enter to WIN!

WIN A 17" X 22" PRINT OF THIS PHOTO, SIGNED BY THE PHOTOGRAPHER. GO TO WWW.GOLDMINEMAG.COM/GIVEAWAY

READ WHAT YOU'VE BEEN HEARING!
Check out classic videos and new interviews at RockSceneMagazine.com

ROCK SCENE

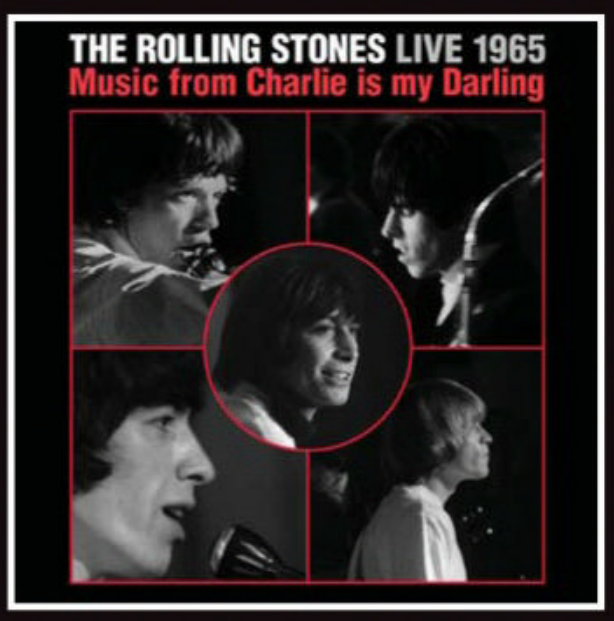
For more on Mark Weiss go to **WEISSGUYgallery.com**

THE ROLLING STONES

All your favorite live albums available on LP & CD

got LIVE if you want it!

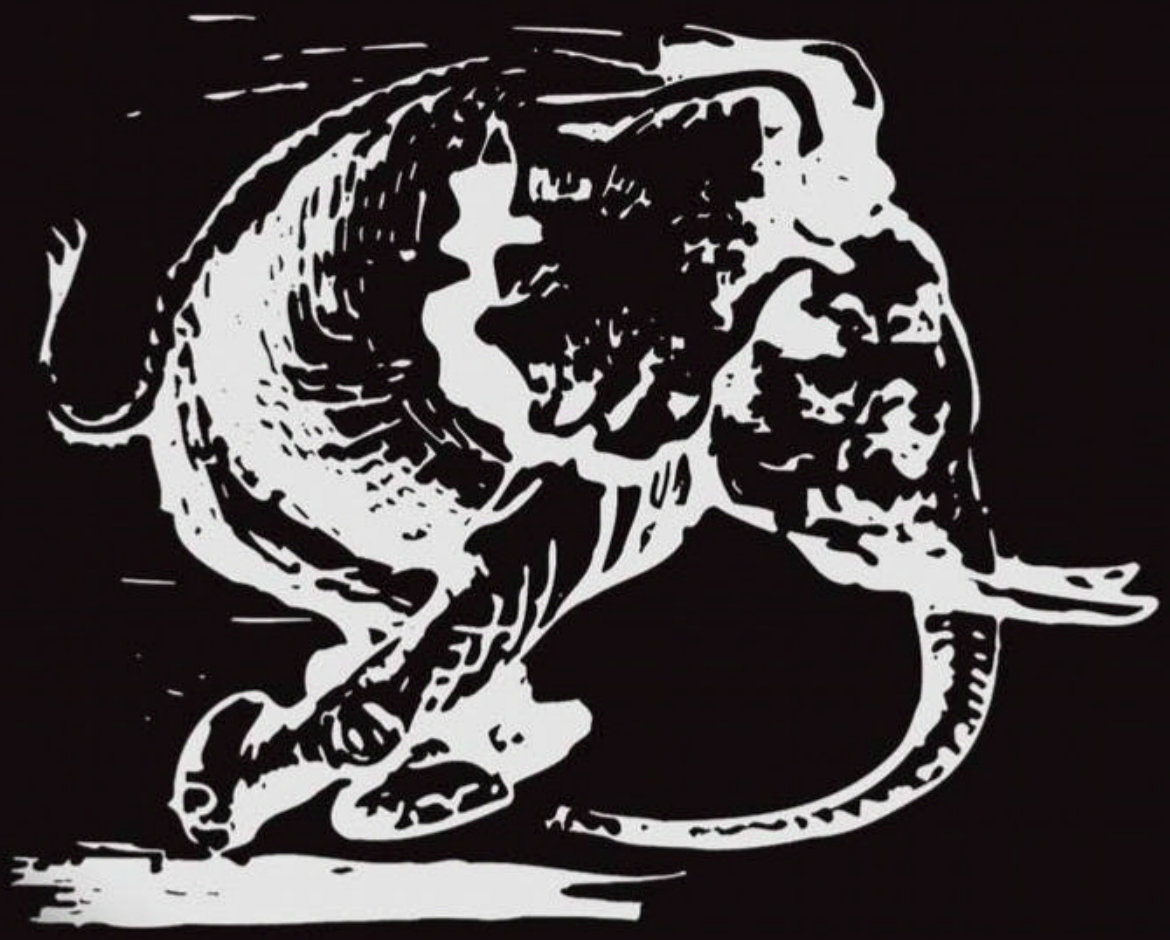
Get Yer Ya-Ya's Out!



Music from Charlie is my Darling

RUN AWAY TO

THE ROLLING STONES ROCK AND ROLL CIRCUS



SPRING 2019

abkco

© 2019 ABKCO Music & Records, Inc.

PETE STILL / CONTRIBUTOR / REDFERNS / GETTY IMAGES

»MUSIC COLLECTING

MONDO ZAPPA LIVE

BY DAVE THOMPSON

Of all the reissue and archive projects that are currently, or have recently, been underway, few have proven so reliable, with regular releases and a truly fan-pleasing dynamic, as the **Frank Zappa** campaign.

Of course, it's scarcely new; there have been releases pumping out at such a rate that there's been almost as many "official" Zappa albums released since his death as there were throughout his entire career. But from box sets preserving entire concert runs (the Halloween '77 package two years ago, the 7-disc Roxy box last year), to the Object series of beyond-definitive LP exhumations, odd live shows and sundry studio doings, it's hard to think of any estate that has given so much thought *not* to what stands the best chance of selling, but what has the highest hope of pleasing the hardcore fans.

Sprawling across five CDs, *Zappa in New York* is the latest in these deluxe restorations, a tin manhole-cover shaped box that celebrates the 40th anniversary of 1978's *Live in New York* double album by remastering both the original LPs and three further discs worth of unheard music from the same run of shows.

Masterminded by long time Zappa archivist Joe Travers and Frank's third child, Ahmet, *Live in New York* is just one of two major projects in store this spring. The other is the Bizarre World of Frank Zappa tour, in which a hologram of Zappa not only plays, and interacts with, a stage full of former bandmates, but which also promises to debut even more previously unheard archive performances.

"It's gong to be a mindblower for people," says Ahmet. "The concept really started with Frank, many years ago, he wanted to have a hologram business, he writes about it in his book, and we talked a lot about it when I was a kid, what was possible, the

reasons behind why he wanted to do it.

"Over the years, after his passing, people would approach us to do multimedia experiences, but it really wasn't until I hooked up with the Eyellusion hologram company, and Wendy Dio, who was one of the first people to jump into this space with Ronnie James Dio... that's what really started the creative inspiration. Without Frank being alive, it's the closest thing to having the experience of seeing him live. We wanted something that will grab you, pull you in and first and foremost, give you a really good time. And we've got it."

We're talking before the tour starts, so Ahmet is reluctant to reveal any of the surprises in store. He does, however, concede that it will, in some way, play into the contents of the box set, while Travers is happy to tell us why those contents aren't, perhaps, exactly what people were hoping for. Past boxes offering us the full run of shows from specific venues have maybe spoiled us—the first thing one notices with *New York* is, even the bonus tracks have been cherry-picked from different performances.

He explains: "The shows were very demanding for the musicians and, because of that, not all the performances are releasable. The number of edits on the original mastertapes showed us how much work was required to create something Frank felt was worth releasing.

"There were a lot of mistakes that were removed, so when we went back to the tapes, we were looking for the best alternate takes that we could find. Instead of releasing all the shows in their entirety, and releasing subpar versions of some of the songs, which would be detrimental to the legacy, we decided to get the best we could find that wasn't on the album, and give the best possible representation of every composition that was played over the four nights, that hadn't been included on the original album. Every song that was played, including the ones that didn't make the record. It's totally great, but this was one project where we weren't able to release the shows in their entirety."

He admits, in many ways, it's a "damned if you do, damned if you don't" approach. Keeping music back leaves the fans demanding everything; releasing everything leaves them complaining that there's a lot they won't be listening to again.

Ahmet: "Collectively, we're all pretty much completists. It's not like we say 'Oh, let's hold things back.' The discovery process is like archaeology, there's so many tapes, so much to cull through, and there are times... last week we were working on some future releases, and the machines don't even exist to play back the music.

"Or, 'Oh sh*t, this thing's going to blow up and cause a fire.' It's really not a matter of 'Oh, let's just put something out.' None of us operate from that perspective. We get really excited, we try and listen to what people want. We have a very vocal fan base, and we go into everything knowing that. We operate from a place of what's exciting to us, and what sounds really good."

The calendar does play some part in their deliberations. With *Hot Rats* about to celebrate its 50th anniversary, that looks odds on for some kind of deluxe repackaging later this year, while the Flo and Eddie era, too, is just around the corner, even if Travers admits that remaining pickings are slim for that phase. "There's a lot of material that you would describe

as folkloric, the *Playground Psychotics* music-and-documentary sort of stuff. Actual shows, there's not as many as I wish there was for those years."

But there are also the "one-off releases" that have likewise pocked the release schedule—the Road Tapes series, for example.

Travers: "That's a lovely series. We wanted to create an outlet for the tapes that we couldn't do much with, things you can't mix, you can't change what's there, you can only try and clean the tape up and make it sound great. I knew historically that there were shows people wanted to hear, and a lot of them were like that, so Road Tapes was what we came up with."

Ahmet continues, "The thing that's remarkable about all of Frank's bands, and you can hear it in the Road Tapes, from night to night you'd get different shows. So we have all these extraordinary performances in the vault, and what we try to do is, pick the best performances we have."

But it's not only the existing fans whom they are trying to reach. Ahmet: "The existing fans are the ones with many, many opinions, but if I have a conversation with someone who's 20, I ask if they know my father's music, and they say no, but they're interested—where do I suggest they start? From a business point of view, that's an important question."

So, where *do* you start?

"I don't know. If I want you to dive into Frank, I want you to explore everything. But some people are more interested in the classical music, some want the rock... my sweet spot is the music he was making when I was born, the band he had at the time, the ones who can tell me the stories about when I was little. About how I stopped breathing, and how Frank saved my life. All of that stuff. It's emotional for me. But someone else is going to feel just as strongly about another period, and again, where do you start? I'm still educating myself about some aspects of my father's music, and I grew up with it!"

The Bizarre World might be the answer to that question, with its promise of a wide ranging sweep through great swathes of Zappa's career. But a close eye kept on the release schedule is certainly another. To repeat what we said at the beginning of this piece, there's very few archives out there that even the die-hard fans admit are being treated as well as they ought to be... King Crimson for sure, Elvis to an extent, Dylan maybe.

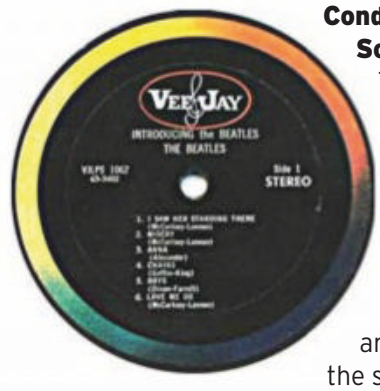
Zappa fans, however, have never had it so good. And that's exactly how it should be.

MARKET WATCH

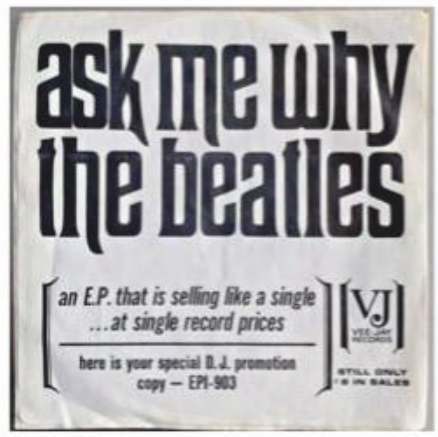
These were the top-selling records on eBay during the month of March 2019.
BY FRANK DANIELS

1 The Beatles
Love Me Do/P.S. I Love You
Parlophone (U.K.) 45-4949
White "A-label" promotional copy
Condition: G (with slight warp)
Sold for: $12,369.46
For the condition that this copy is in, the hammer price is shocking, but the record's importance is undeniable. Aside from the people who had heard their record backing Tony Sheridan, this was the first chance most British citizens had to hear any of The Beatles' studio recordings – on the radio in early October 1962. With just 250 copies pressed originally, needless to say there are few collections that contain a copy.

2 The Beatles
Introducing the Beatles
Vee-Jay SR-1062,
Ad-Back cover
Condition: M-/VG+
Sold for: $10,475.00
When The Beatles released their first American album in January 1964, the original pressing contained a temporary back cover that used the artwork from their inner sleeves: it showed photos of other available Vee-Jay albums. Only 5,000 copies were made of this "ad-back" cover, and most of those were in mono. This stereo copy is scarce in such beautiful condition. The disc is a west-coast pressing made by Monarch.



3 Leonid Kogan and the Paris Conservatoire Orchestra
Beethoven: Violin Concerto
Columbia (U.K.) SAX-2386
Turquoise and gold label
Condition: M-/M-
Sold for: $9,400.00
This beautiful copy of one of the Kogan masterpieces has the third-highest sale of all known copies of the LP, coming in just under the copy that sold last April.



4 The Beatles
Souvenir of Their First Visit to America
Vee-Jay EP 1-903, Title Sleeve
Condition: VG/VG++
Sold for: $6,677.98
The disc is a west-coast promotional copy with "Ask Me Why" in large print, but the title sleeve is where the vast majority of the value lies. At first, the Vee-Jay EP did not put any of the four songs in the spotlight, but then the label decided to promote the inclusion of "Ask Me Why." The promo singles are not so scarce, but only a few copies went out with the title sleeve – making it one of the rarest of Vee-Jay Beatles sleeves.

5 *Geneviève Joy, Jeanne Gautier, André-Lévy*
Fauré, Ravel: Trios
Pretoria (France) 30-CL-8001
Blue, White, and Black label
Condition: VG+/VG(+)
Sold for: $6,155.93
So far, this is now the top copy, beating out the three copies that sold last year. This French Trio album has been steadily increasing in both interest and value.

NEW RELEASES

MAY 2019 **Albert Lee,** *The Classic Albums,* Greyscale ● **Allman Brothers Band,** *Where It All Begins,* Music On Vinyl ● **America,** *The Capitol Years,* Capitol ● **America,** *Live at Central Park 1979,* Gonzo ● **Art Garfunkel,** *The Early Years,* Greyscale ● **Arthur Brown,** *Legendary Gigs,* Vol. 1, Bat Country ● **Bachman-Turner Overdrive,** *Bachman-Turner Overdrive,* Music On CD ● **Be Bop Deluxe,** *Futurama,* Esoteric ● **Black Oak Arkansas,** *Underdog Heroes,* Purple Pyramid ● **Bob Dylan,** *Rolling Thunder Revue: The 1975 Live Recordings,* Sony ● **Boz Scaggs,** *Out of the Blues,* UMe ● **Bread,** *Baby I'm-A Want You,* Mobile Fidelity ● **Captain Beefheart,** *From the Vaults Vol. 1,* Greyscale ● **Carole King,** *Live at Montreux 1973,* Eagle ● **Cilla Black,** *Cilla/In My Life,* Cherry Red ● **David Bowie,** *Clareville Grove Demos,* Rhino ● **Doyle Bramhall II & Smokestack,** *Welcome,* RCA ● **Duke Robillard,** *Ear Worms,* Stony Plain ● **Eddie & Ernie,** *Indication/Nice To Be Near,* Kent ● **Elton John,** *Diamonds,* Island ● **Gong,** *The Universe Also Collapses,* Kscope ● **J. Geils Band,** *The Morning After,* Mobile Fidelity ● **Jerry Lee Lewis,** *The Killer: Rock n' Roll,* Goldenlane ● **King Crimson,** *The Power to Believe Tour Box,* DGM ● **Little Steven & the**

ROBERT ALTMAN / CONTRIBUTOR / MICHAEL OCHS ARCHIVES / GETTY IMAGES

Boz Scaggs

ASK THE EXPERT

Q I bought this Pink Floyd album (The *Dark Side of the Moon*) with an autographed guitar, framed behind glass at an Evansville, IN auction (see photo above). I can't find anything about it. It is in a plastic shrinkwrap and the autographs are all in gold Sharpie pen. I recognize Roger Waters autograph, but cannot make out the others.

On the back is:
SHVL 804
(IE 064 05249)
Stereo
And also a small paper label "Remaster 2003..."
Any info at all (names, rarity, worth?) would be greatly appreciated! Thank you!

Marvin "Maddog" Ubelhor
St. Meinrad, IN

A That's a 30th anniversary vinyl reissue that was released officially in the U.K. and Europe, but was available worldwide. There are still copies on Amazon for $25 and up.

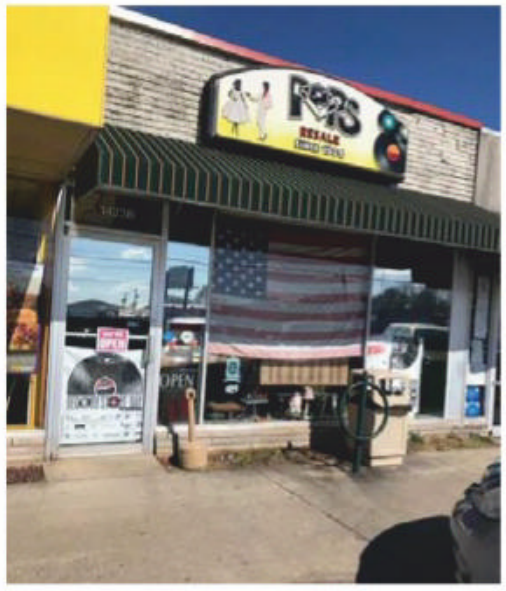
The names on the album are Roger Waters, Nick Mason, David Gilmour, and apparently saxophonist Dick Parry ("Money", "Us and Them"). Whether the autographs on the album are genuine or not is another matter. I am always skeptical about autographed items, and you should be too, as most "collectible" autographs are fakes. Unless you paid almost nothing for the item, I strongly urge you to have the signatures authenticated.

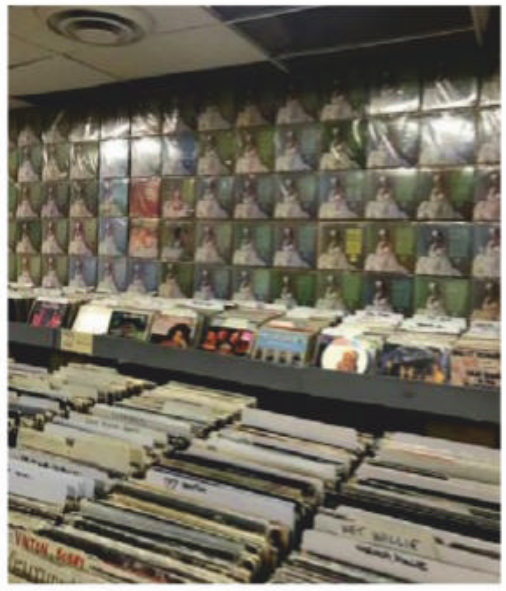
– Frank Daniels
Goldmine Contributor

▸▸RECORD STORE RECON BY DR. DISC

POPS RESALE

LEXINGTON, KY





Address: 1423 Leestown Rd, Lexington, KY Hours: Tues-Sat 11am-7pm; Closed Sunday and Monday Web Site: popsresale.com

STOCK 9

I had so much fun at this store because of everything that it has, both music related and not. This flea-market style store is one of the best stores out of the ones that carry much more than just music-related items. You will find a large collection of 78s, new and used LPs and 45s, CDs and even 8-tracks. Vintage concert T-shirts, store swag and lots of stereo equipment.

STAFF 10

Dan Shorr is the owner of the store and a pleasure to talk with. You just feel better to be alive after talking to him about the store. He opened the store in 1996 as a shop that would carry 'everything' and in 1998 started carrying new records, but the bread and butter of this store is the used selection. It's one of the largest used selections I have ever seen. Dan takes pride in connecting with each customer and even bragged about still handwriting every receipt.

STORE 8

Like most stores that fall under this category they can be a bit cluttered, but the music portions of the store are laid out nicely and very easy to look through. The store is a crate digger's dream and you need to give yourself plenty of time to look through everything to find what you want. I got a great original copy of XTC's *Skylarking* for $20 in almost mint condition.

SELECTION 9

Great selection of almost anything you'd want. I think I spent over 30 minutes just looking through the 45s. You will find duplicate copies of most the popular used recordings and a fairly good selection of new releases, including hip hop.

SPECIAL MENTION

You have to see the *Whipped Cream & Other Delights* wall to believe it. I don't want to spoil it for you, so you'll have to visit and talk with Dan. The store participates in Record Store Day and sometimes will have live music in the store, but get there early as the lines can be long.

Disciples of Soul, *Summer of Sorcery,* UMe ● **Little Richard,** *Tutti Frutti: Greatest Hits,* Goldenlane ● **Lucifer's Friend,** *Black Moon,* Lucifer's Records ● **Muddy Waters,** *Muddy Waters at Newport 1960,* Wax Time ● **New York Dolls,** *Red Patent Leather: Live in NYC 1975,* Fan Club ● **Nick Lowe,** *Love Starvation/Trombone,* Yep Roc ● **Paul Butterfield,** *Live at Rockpalast 1978,* MIG ● **Pete Seeger,** *The Smithsonian Collection,* Smithsonian Folkways ● **Peter Green,** *The Best of Peter Green: SplinterGroup,* Madfish ● **Peter Green,** *Little Dreamer,* Music on Vinyl ● **Rainbow,** *Rockplast 1995: Black Masquarade, Vol. 2*, Let Them Eat Vinyl ● **Rickie Lee Jones,** *My Funny Valentine,* WEA ● **Robert Cray,** *Collected,* Music On Vinyl ● **Rory Gallagher,** *Blues,* UMe ● **Status Quo,** *The Vinyl Singles Collection, Vol. 5: 2000-2010,* UMe ● **Sting,** *My Songs,* A&M ● **The Byrds,** *Mr. Tambourine Man,* Sundazed ● **The Dickies,** *1977/1982: A Night That Will Live in Infamy-City Gardens 1982,* Cleopatra ● **The Everly Brothers,** *Outtakes,* Bear Family ● **The Velvet Underground,** *Live at End of Cole Ave., Dallas, October 27, 1969,* Dbqp ● **Toto,** *35th Anniversary Tour: Live in Poland,* Ear Music ● **Traffic,** *The Studio Recordings 1967-74,* Island ● **Whitesnake,** *Flesh & Blood,* Frontiers ● **ZZ Top,** *Live From Texas,* Ear Music

Rory Gallagher

TOM HILL / CONTRIBUTOR / WIREIMAGE / GETTY IMAGES

20 ALBUMS THAT INVENTED ...

PUNK

BY MARTIN POPOFF

Look, to put a little ripped clothing on the topic, this is gonna be a list—chronological—of the records that were the blueprint (and then the inaugural actuality) of the *real* punk rock, not art punk, not post-punk, not new wave. So there's no fancy pants Bowie or Patti Smith *Horses*. And who's to say The Kinks were more important to punkers than The Beatles or the Stones? No, following are 10 solid choices demonstrating punk in action before it had any right to act, and then 10 documents of the punk era proper, beginning in 1976 with Joey, Johnny, Dee Dee and Tommy.

20

The Rolling Stones – *Out of Our Heads* (1965)

Fighting words, but here's the deal. Not a single garage rock album rises way to the top of definitive pre-punk talisman. Not yer Seeds, Remains, Count Five, Sonics, Yardbirds, Monks, Music Machine, 13th Floor Elevators. So where do you go? You go to inspiration, influence, where sparks lit. Third British album, fourth in the U.S., *Out of Our Heads* is the one with "Satisfaction," which matters for fuzz and riff and general dissatisfaction. Plus the Stones looked and sneered like punks, statistically inspiring more noise-makers of the next wave than any other band—*statistically.*

19

The Who – *My Generation* (1965)

Continuing with the contentious concept above, mirroring the same idea as with our No. 20 pick, here's another choice that doesn't dissipate and fragment into personal garage picks of a more obscure nature. The Who were important and formative for folks, beyond their garagey enough album, but into anthems, into being Mod, into Pete and John as surly, into Keith's bowl cut and his pounding with punk chaos, into Roger being a fighter with a snarl.

18

The Velvet Underground – *White Light/White Heat* (1968)

Leaning dangerously artsy, this one gets in for a few reasons. Too much fuzzy and heavy from the psych era leans hippie, and this is egregiously urban and alternative, existing at ground zero for the city that births punk, namely through the Ramones and Television rehearsals of 1974 (the non-LP answer to the invention of punk). Plus the album is fuzzy, simple, and Lou's a punk of voice, of disposition, even if his hair's too curly.

17

The Stooges – *The Stooges* (1969)

Very heavy for 1969, very punky, plus it's from Detroit. And Iggy as one person, was—and still is—punkier than anybody in the MC5. He's practically the blueprint for punk stage presence, mostly through Stiv Bators but also Patti Smith and a little bit Johnny Rotten.

16

MC5 – *Back in the USA* (1970)

If I'm being sensible I should probably include *Kick Out the Jams* as well (and maybe we could skip *High Time*), but let's be punk and exclusionary. *Back in the USA* found the band stripping back, recording trebly, celebrating the '50s and garage rock. Somewhere in all that is an album that feels punkier than the loud and proud world domination rock of *Kick Out the Jams.*

15

Nuggets: Original Artyfacts from the First Psychedelic Era, 1965–1968 (1972)

This is our cheat around garage rock, but fact is, this is how many nascent punk rockers discovered and experienced and consumed garage and psych, and thus learning the melange. Plus Patti Smith guitarist Lenny Kaye wrote the liner notes, positing the idea of "punk rock." Many an interview I've had with various punkers comes around to this double album at some point.

14

Iggy and the Stooges – *Raw Power* (1973)

I suppose this is the closest thing to a pre-1976 proto-punk album, what with the violent production values, Iggy's hootin' and hollerin' and one of the great punk anthems in the oft-covered "Search and Destroy." Even if in the writing itself, much of the rest isn't particularly punk, it's so dirty you gotta give it up.

13

New York Dolls – *New York Dolls* (1973)

This has to make the list because the Dolls were such an inspiration, first and foremost, and they are doing it in New York. Plus there's the in-drag fashion disaster aspect, David's loudmouth vocals, the band's punk nihilism, heroin and death, and then the fact that the album is pretty damn heavy. I've always bristled against the idea that it's particularly scrappy—*New York Dolls* and even more so *Too Much Too Soon* are both more sophisticated than *Aerosmith* (also from '73), but sure, it's punk enough.

12

The Dictators – *Go Girl Crazy!* (1975)

This band deserves more credit in the punk story. The Dictators were irreverent, heavy, they were from New York, they wore leather jackets, and they did punk things like cover '60s songs and rock them out considerably. So here's a record that sorta pulls the rug under heavy metal, and it's all happening a year before anything punk proper.

11

The Modern Lovers – *The Modern Lovers* (1976)

Complicated story, a "barely" entry, this record consists of recordings from '71 and '72 and is not that punky, closer to a proto-art punk document. But Jonathan Richman's vocals have enough of that monotone punk drawl to raise eyebrows, and the record is a signifier for the birth of a Boston scene.

10

Ramones – *Ramones* (1976)

Big shift here, as we get real punk's first album ever, *Ramones*, being, yes, the world's first punk rock album when the genre was codified properly as such. Sure, there was long hair, and Joey didn't sing particularly punk, but everything else was perfect, most notably churning chords wrapped around short, goofy songs, heaving and slamming. You like how I left exactly half the list for proper punk albums? All by design.

9

Ramones – *Leave Home* (1977)

Look, *Leave Home* hit the streets January 10th of 1977, so people don't realize this, but Ramones therefore cranked out both the first *and* the second punk rock albums of all time. And in some ways, *Leave Home* is even punkier than the debut, coughing up classics like "Suzy Is a Hedbanger," "Gimme Gimme Shock Treatment," "Carbona Not Glue" and "Pinhead." Also impressive is that before the year is out, Ramones would crank out *Rocket to Russia*, arguably their definitive document.

8

The Damned – *Damned Damned Damned* (1977)

So here's the first U.K. punk album and it's a manic display of punk madness, way different than all that came before, a definer of punk past the Ramones. Heavy, fast, chaotic, *Damned Damned Damned* is possibly the most punk album ever and that's pretty important on a list like this.

7

The Saints – *(I'm) Stranded* (1977)

Although this record walled-in by showers of distortion is pretty darn punk as well. Australia's The Saints are the makers of the author's fave punk album ever, *Eternally Yours* from 1978, but hey, this'll do. They don't exactly look the part, but man, this is nasty, and Chris Bailey's vocals are as bed-headed as they get.

6

The Clash – *The Clash* (1977)

Perhaps The Clash looked more punk than anybody else (maybe tied with the Pistols and the Dead Boys), but their record was kinda thoughtful, wasn't it? But no denying Joe Strummer's very punk vocals, all shouty and British. Discussion point: Were The Clash already post-punk in 1977?

5

New Wave (1977)

Few remember this Vertigo compilation, but I got 'er as a new release back at ground/year zero (or one), and it framed things nicely. Full band roster: Ramones, Dead Boys, Patti Smith, New York Dolls, Runaways (never bought them as a punk band), Skyhooks, Richard Hell & the Voidoids, Little Bob Story (French pubbers), Boomtown Rats, Talking Heads, The Damned (insane highlight) and Flamin' Groovies. Chase with *Streets* and *Live at the Roxy*, the other two seminal comps of '77.

4

Suicide Commandos – *Make a Record* (1977)

This Minneapolis power trio gets left out of the discussion too often so it's time to rectify and testify. Heavy, fast and furious, *Make a Record* is punk through and through, sorta Damned-like rhythmically, and pure punk in look. You expect something like this out of the Midwest in late '78 or '79 but not 1977.

3

The Diodes – *The Diodes* (1977)

Even though like too many punk bands, Toronto's The Diodes quickly left the power chord fold—records two and three blow. But their first album was super heavy, well-recorded, great songs and the guys looked the part. Like bands all over America, The Diodes were inspired to do what they do by the Ramones coming to town.

2

Dead Boys – *Young Loud and Snotty* (1977)

You know, in some ways—and I don't mean this as a put-down, because I love this record—Dead Boys were like the British formula down pat and moved from Cleveland into CBGB. Crazy heavy, relentlessly recorded and then fronted by the torrid caveman punk vocals of Stiv Bators, *Young Loud and Snotty* was the punk record most beloved by me an' my buds simply because it was the closest thing to heavy metal punk ever got.

1

Sex Pistols – *Never Mind the Bollocks, Here's the Sex Pistols* (1977)

Crazy, but I recall folks saying punk was over when The Clash signed to CBS. The Pistols certainly were around causing all kinds of trouble since '75, and once *Bollocks* finally arrived there was almost a bit of that lateness vibe to the thing. Still, what a record, and obviously the most important punk album, maybe even the best, certainly sounding great—killer songs, verging on heavy metal with all those sharp-throwing power chords from multi-tracked Steve, smart lyrics, incendiary, seriously scary in its anarchy and peevish Britishness.

10 ALBUMS THAT CHANGED MY LIFE

CHUCK NEGRON

At age 76, vocalist Chuck Negron, formerly of Three Dog Night, continues to perform up to 70 times a year, even while suffering from COPD (Chronic Obstructive Pulmonary Disease). In the last few years, Negron has also become a welcome part of the popular Happy Together Tour.

Growing up in the Bronx, New York, Negron learned his craft by singing with doo-wop groups. In 1967, he joined Three Dog Night, which became one of the most successful bands of the late 1960s and early 1970s with mega-hits such as "One" and "Joy to the World." Later, after battling drug addiction, Negron went on to a solo career.

Negron's autobiography, *Three Dog Nightmare*, is on its 4th edition, which includes additional chapters from the singer.

– Compiled by Ivor Levene

BOBBY BANK / CONTRIBUTOR / GETTY IMAGES

Johnny Mathis, Johnny Mathis
My mother obtained a record player from this woman at work who had just gotten married. I was 16 years old and it was my sister's album. I listened to Johnny Mathis and I thought, "God, this guy has one of the most beautiful vibratos I've ever heard." His voice was so sweet. I loved that album. It changed the direction of what I was doing or trying to do vocally.

The Drifters, Greatest Hits
I thought this album was great, it had so many hits on it. I couldn't believe how many hits there were. And it wasn't just the sound of the music that got me, it was the songwriting. The album had songs written by Goffin and King, Leiber and Stoller, all the Tin Pan Alley writers, it was real Brill Building stuff. That really changed my outlook on writing music, the whole singer-songwriter thing.

The Rolling Stones, The Rolling Stones
When I was in college, someone had a Rolling Stones album and played it for me. I really had no idea who they were, it was before they had really hit. I looked at the album and thought, "Wow, who would buy this?" They looked so different, with their long hair and everything, and that was not who I was of course. These guys were so honest, so real, and so funky!

The Beatles, Sgt. Pepper's Lonely Hearts Club Band
This was for me, and a lot of people, a really big change in the musical landscape. When I heard this album I realized that what I loved about music and songs were these magic moments that records captured, that these things will never sound the same as they did right then on that record. Not even if they sang it two minutes later right there in the studio, it would never sound the same.

Jimi Hendrix, Are You Experienced
I forced myself to get into the album. It was so foreign to me, and everyone loved it. What (Jimi) was doing was just so special, but I really didn't understand it until I went to see him play live and thought, "Oh my God, look at what he's doing. All those notes!" When I heard the record, I assumed it was all done with overdubs, until I saw him. That album taught me that it was possible to play more than one part at the same time.

Take 6, Take 6
When Take 6 came out, I really loved them because of the vocal harmonies. They were doing five or six part harmonies! It may have been a little slick for me, it was just a little too pristine, but it was still really good. I loved what they did, but it got a little too vanilla, excuse me for saying.

Various Artists, Saturday Night Fever
I thought *Saturday Night Fever* was one of the most in-tune soundtracks ever recorded. I think the film was written around the album, not the other way around. A lot of the songs were written well before anybody ever heard about the movie. A lot of the movie was adjusted for the soundtrack. It was an album of great songs and brilliant singing. It was the first thing in the whole disco thing that I liked.

Boston, Don't Look Back
Years after Boston had put out their debut album, I heard them for the first time. I missed their debut because I was a drug addict. I was in rehab and one of the only addicts who still had a driver's license. I was chosen to drive the vans and run errands. So when I was out driving, I would hear all of this Boston music. This was another group for me that had incredible harmonies, and the lead singer had an incredible range.

Steely Dan, Aja
This was another band that I had missed the debut due to my drug addiction. It's not like the music wasn't around, it's just that by the time I was fully into heroin, I wasn't paying close attention. So I ended up missing the intricacies of this band. What struck me the most about *Aja* was the production. I had never heard anything quite like this album before. This album made me realize that nothing was impossible in the studio.

James Brown, Sex Machine, The Very Best Of James Brown
When I was in college in 1961, and I was on the basketball team, there were many men of color, and they all listened to James Brown. When I first heard him, I thought, "Wow, this guy is so unique!" but, again, it wasn't until I got through my addiction that I went out and purchased his albums. Brown taught me that if you open your heart and mind to things that are totally different, you're going to learn something.

CRB

CHRIS ROBINSON BROTHERHOOD

SERVANTS OF THE SUN

7th
STUDIO ALBUM

Available 6.14.19

silver arrow

AVAILABLE NOW VIA **METALBLADESTORE.COM**

ARCH MATHEOS

WINTER ETHEREAL

A stylistically varied collection that explores much sonic territory over the course of nine immersive tracks!

Metal Blade Records

METALBLADE.COM | YOUTUBE.COM/METALBLADERECORDS

TWITTER.COM/METALBLADE | INSTAGRAM.COM/METALBLADERECORDS | FACEBOOK.COM/METALBLADERECORDS

Metal Blade

▸▸ FABULOUS FLIP SIDES

THE FLIP SIDES OF THE ROCK & ROLL HALL OF FAME INDUCTEES

BY WARREN KURTZ

The 34th Annual Rock & Roll Hall of Fame Induction Ceremony took place on March 29. The Class of 2019 Inductees included The Cure (with "Lovesong" reaching No. 2 in 1989), Radiohead (with "Creep" reaching No. 33 in 1993) and Janet Jackson (with 10 No. 1 singles, whose biggest hit, "That's the Way Love Goes," spent eight weeks at the top of the charts in 1993). The other inductees, The Zombies, Roxy Music, Stevie Nicks and Def Leppard are highlighted below.

"YOU MAKE ME FEEL SO GOOD"

THE ZOMBIES
(flip side of "She's Not There," October 1964)

During the first year of the British Invasion, The Zombies debuted in the U.S. Top 100 with "She's Not There," which would reach No. 2. The sound was a bit haunting in style, with an off rhythm and keyboard work from Rod Argent sounding like an inspiration for a couple of selections from The Doors' debut album to follow. Santana's Latin rock version brought the single back to the Top 40 in 1977. The flip side of The Zombies' original version was "You Make Me Feel So Good," written by bassist Chris White. It was a mid-tempo love song, with harmonies supporting Colin Blunstone's lead vocals. Their next Top 10 single, "Tell Her No," followed quickly. Like its predecessor, Rod Argent composed the A-side and Chris White wrote the flip side, "Leave Me Be."

"BOTH ENDS BURNING"

ROXY MUSIC
(flip side of "Love is the Drug," December 1975)

Shortly after Valentine's Day 1976, Britain's Roxy Music's finally made their U.S. Top 40 debut with "Love is the Drug," from their fifth album, *Siren*. Bryan Ferry sang, "'tain't no big thing," twice in the opening lines, when in reality it was a big thing as it became Roxy Music's sole run in the U.S. Top 40, lasting five weeks. By the time "Love is the Drug" was issued as a single in the U.S., the next single from *Siren*, "Both Ends Burning" was released in England. In the U.S., "Both Ends Burning" served as the powerful flip side to "Love is the Drug." Andy Mackay's saxophone was heard in the opening section of this Bryan Ferry composition, before he began his cool crooning delivery of love song lyrics, "You're a flame that never fades. Jungle red's a deadly shade. Both ends burning. Will the fires keep somewhere deep in my soul tonight?" Eddie Jobson's synthesizer playing was featured throughout the recording which also had a solid dance beat. "Both Ends Burning" was also featured on the group's first live album *Viva!* in 1976. Bryan Ferry repeatedly sang, "Both ends burning to the end," as the first side of the album ended.

"BELLA DONNA"

STEVIE NICKS
(flip side of "Leather and Lace," October 1981)

In between the Fleetwood Mac albums *Live* and *Mirage*, Stevie Nicks released her solo debut album, *Bella Donna,* in July of 1981. The first two singles from the album were the duets "Stop Draggin' My Heart Around," joined by Tom Petty and the Heartbreakers, and "Leather and Lace" with Don Henley. The flip side of "Leather and Lace" was the album's opener "Bella Donna." The first words, "You can ride high atop your pony," jumped out like the Fleetwood Mac flip side "Silver Springs" opening, "You could be my silver springs." In three part harmony, Stevie was joined by Sharon Celani and Lori Perry Nicks while Waddy Wachtel's guitar modulation was reminiscent of the backdrop of Danny O'Keefe's "Good Time Charlie's Got the Blues."

"COMIN' UNDER FIRE"

DEF LEPPARD
(flip side of "Foolin'," September 1983)

The year before Def Leppard's drummer Rick Allen lost his left arm in a car accident in England, the British quintet was riding high on the U.S. charts with three Top 40 singles from their multi-platinum album *Pyromania*. "Photograph" was their breakthrough single, followed by "Rock of Ages" and "Foolin'." The flip side of "Foolin'" was "Comin' Under Fire." In addition to having a catchy chorus, this flip side had slower, softer, dramatic verses and seemed to echo an influence from '70s Aerosmith. When the chorus began with, "Is it any wonder," Styx's "Too Much Time on My Hands" was immediately brought to mind. Backstage before a Def Leppard concert, drummer Rick Allen shared his feelings on this flip side. He told *Goldmine* positively, "It's good." Pensively pondering he continued, "It's catchy." Turning his torso, with emphasis on his wadded up left T-shirt sleeve he laughed, "It's challenging." He then entered the stage to his specially built drum kit, wearing a black glove on his remaining hand to hang on to his unbreakable Easton Ahead drumstick and played drum pedals with his bare feet, never missing a beat.

Warren Kurtz is a Contributing Editor at Goldmine. *"Warren's Fabulous Flip Sides" can be heard most Saturday mornings, in the 9am hour, Eastern time, as part of "Moments to Remember" at wvcr.com or iHeart Radio – search WVCR.*

SPIN CYCLE

BLASTS FROM THE PAST

BY DAVE THOMPSON

Among the plethora of anniversaries being celebrated this year, one of the most significant marks the half century that has elapsed since **David Bowie**'s first hit.

"Space Oddity" was, in fact, something of a false dawn—three years more would elapse before Bowie truly embraced superstardom. But in terms of slipping into his eventual skin, this is where it began and the celebrations commence with *Spying Through a Keyhole* (Parlophone), a box set of four 45s, all rounding up unreleased music from Bowie's 1968-69.

"Space Oddity" itself is here, of course, first as a brief snatch of demo and then in more complete form, albeit with a few lyrical variations. This latter in turn previews a second 45s set scheduled for later this year, featuring further tracks from a demo tape Bowie recorded with guitarist John Hutchinson in 1969. Previewing material destined for Bowie's second album, and frequently bootlegged over the years, it's a much-anticipated package. The remainder of *Spying Through a Keyhole*, however, is just as significant.

Six songs (plus another reprise) are divided between early versions of the familiar "In The Heat of the Morning" and "London Bye, Ta-Ta," the latter featuring a very different lyric; and four numbers which, at best, have popped up in various discographies and memoirs, but have never previously been publicly aired, or even bootlegged.

In truth, they do not add much to the "Space Oddity" story, having far more in common with the material Bowie had been recording for Decca during 1967-68. "Mother Grey," "Goodbye Threepenny Joe," "Love All Around" and "Angel Angel Grubby Face" (two distinct versions) all look towards Bowie's then-thriving vaudeville ambitions—quirky and clever, catchy and sharp, but a long way from even the folky-flavored lad who would cut the *Man of Words, Man of Music* LP later in the year.

They're historical curios, then, but they are also a welcome, and oft-demanded window into a period of Bowie's career which has been far too easily overlooked over the years. And, whatever future formats this material may materialize in, that's what makes this box an essential purchase for everyone who cares.

Continuing on in a glam mode, the soundtrack to the 1998 movie ***Velvet Goldmine*** has surfaced on vinyl (MVD Audio), a four-sided behemoth that places both the hits, and the feel, of early '70s U.K. glam into the hands of Shudder to Think, Placebo, Grant Lee Buffalo, Pulp and Teenage Fanclub, plus a couple of made-to-order supergroup squads.

Add a few period originals from Roxy Music, Steve Harley, Lou Reed, T. Rex and Eno, and *Velvet Goldmine* emerges as one of those soundtracks that doesn't simply complement the original movie. It stands alone as well, 19 tracks that zap the zeitgeist with such accuracy that it's sometimes hard to distinguish between covers and originals, new songs and old. It's glorious.

Following on from the Barry White hits collection that emerged a couple of years back, two albums from **Love Unlimited** (*In Heat* and *From a Girl's Point of View*—and three by the Love Unlimited Orchestra: *My Sweet Summer Love, White Gold* and *Rhapsody in White* (all Universal).

All five, of course, are White's show—he writes most of the songs, produces the albums, arranges the music, the lot. But the Love Unlimited albums are as much a taste of the time as his own solo offerings were, with the hits "Love's Theme" and "Walkin' In The Rain" still the stone cold classics we always thought they would be.

From 1974, the Orchestra's *White Gold*, in particular remains intoxicating, one youth-club last dance after another, and a vivid reminder of that magical mid-'70s moment when soul music stood poised on the edge of disco, but had not yet made up its mind whether or not to take the leap. Certainly, alongside the Philly International crew, White held the genre firmly in his hand, and these albums remain pregnant with so many possibilities that sometimes it feels like Saturday nights would remain fever-free forever.

A postscript to last month's interview, the latest in **Gary Numan**'s on-going reissue campaign brings a vinyl return for 1982's *I, Assassin*. Hailing from the last days of his truly all-conquering phase, the album as a whole is probably best remembered for the hit "We Take Mystery to Bed." And that is still magnificent. But the rest of the album, too, has aged better than you might expect.

"White Boys and Heroes" remains an intriguing opener, its rhythmic base both echoing contemporary World Music fascinations and predicting later industrial elements. "War Songs" follows that thread, and if contemporary listeners were prone to

compare our Electric Friend's evolving sound to that of Japan, still there is an individuality to both sound and worldview that is unmistakably Numan. A unique vision that he has maintained ever since.

There's a new **UB40** album! *For the Many* (Absolute) is the band's first album in five years, and alongside the return of the Specials, with their unimpeachable *Encore*, it's a reminder that another of those aforementioned anniversaries is now upon us — 40 years since the world went two-tone ska crazy.

Not that UB40 were ever truly comfortable in that bag, as their subsequent activities revealed. And *For the Many* follows in that tradition, a foot-tapping blend of dub, toasting, lovers rock and, of course, the signature UB40 sound and symbolism. Guest stars including Gilly G, Hunterz, Kabaka Pyramid, Pablo Rider and Slinger help out on the vocals, and if you have any questions about the band's recent whereabouts, check out track two, side two. It's called "What Happened to UB40?"

In fact, long-awaited revivals seem quite fashionable right now. Detroit's **The High Strung** are also back after a five year hiatus, with *Quiet Riots* (New Fortune Records), and not at all unexpectedly it's packed with the usual harmonies, hooks and high profile pop. Of course it is—what else would you expect from an album whose (maybe) best track is called "Goffin and King"? Give it a go!

Finally, and belatedly scooping up some more from the latest installment of Rhino's Start Your Ear Off Right series, a silver vinyl pressing of *Alice Cooper's Greatest Hits* reprises the 1974 collection that marked the end of the original **Alice Cooper** band by scooping up all the hits so far. From "I'm Eighteen" to "Muscle of Love," via "Under My Wheels," "School's Out," "Elected" and the rest, it's a magnificent collection and a reminder of just how all-powerful the Cooper crew were between 1971-1974.

Pushing ahead a few years, **Television**'s second album *Adventure* reappears in the same red vinyl that adorned a U.K. limited edition back in 1978, and truth be told, it's still a poor successor to the magisterial *Marquee Moon*. But "Glory" and "Foxhole" remain catchy slices of angular sound and, though there's nothing here to match the epics that pushed *Moon* to such grand heights, in truth that's *Adventure*'s sole failing. Plus, the sound wipes the floor with the gold vinyl reissue that came out in 2016.

It's pleasing, too, to see **Gram Parson**'s *GP* reappear, with the bonus inclusion of a 7-inch single to sweeten the deal even further. "She"/"That's All It Took" are both, of course, also available on the album, but it's a nice touch. Besides, *GP* itself is more-or-less flawless, one of *the* foundation stones of country rock but so much more than that. Indeed, listening through it, one wonders whether there has ever been a more perfect vocal duo than Parsons and Emmylou Harris? Probably not, but if there was, **Crosby, Stills, Nash and Young** fans might have something to say.

So Far, the four-headed hydra's 1974 hits collection is out again on white vinyl, and even among those people who *don't* enjoy their records, still there's few folk who can remain wholly unmoved by... "Teach Your Children," "Ohio," "Helpless," "Find the Cost of Freedom," "Woodstock," "Our House." All the jewels are here, and it's good to see "Guinnevere" still (mis)spelled correctly on the sleeve, bearing in mind the number of subsequent collections and releases that have deigned to fix it.

RECORD SHOW CALENDAR

May 11 CT, Waterbury Waterbury Vinyl Record Show. VFW Post 1979, 1115 Wolcott Road (RT 69) Wolcott, CT. SH: 10am-4pm just $3 with this listing. Early Birds before 10am is $10. Free parking. All styles of music at each show on 45s, LPs, 12" singles, CDs/DVDs, box sets, picture discs, rare pressings, imports, tour books and other music-related goods from $1. Always check www.musicexpos.com for more shows in 2019. musicexpos@yahoo.com.

May 11 NJ, Wayne The SECOND SATURDAY Record & CD Show. Firehouse #1, 97 Parish Dr (@ Route 23 & 202S) A: $6. SH; 10am-4pm. C: 973-209-6067. www.showsandexpos.com. Over 70 tables! Get on the eMailing List for discount admission!

May 11 PA, Pittsburgh The Pittsburgh Record Convention XLVIII. The Sokol Club, 2912 E. Carson St., 15203. SH: 8am-4pm (early bird shopping 8am-10am, $10), 10am-4pm, free admission. 6' tables $55 each. Phone: 412-331-5021 or fullhouserecords@yahoo.com or https://www.facebook.com/thepittsburghrecordcdconvention.

May 18 IL, Skokie (Chicago) Midwest Classical Record Show, Holiday Inn - North Shore, 5300 W. Touhy Avenue. SH: 9:30am - 3:30pm. (No early birds.) A: $3. ONLY classical record show in the world. Offering over 15,000 classical vinyl records, CDs, DVDs and more. C: 847-381-5820 or visit www.midwestclassicalshow.com.

May 18 NY, New York The New York City Record & CD Show. The Watson Hotel, 440 W. 57th Street (Between 9th & 10th Aves.) A: $6. SH: 10am-4pm. C: 973-209-6067. www.showsandexpos.com – Get on the eMailing List for discount admission!

May 19 NY, Massapequa The Long Island Music Lover's Faire. American Legion, 66 Veterans Blvd (GPS: 20 Broadway). A: $5. SH: 10am-3pm. C: 973-209-6067. www.showsandexpos.com – Over 60 tables! Get on the eMailing List for discount admission!

May 19 IL, Hillside Chicagoland Record Collectors Shows. Best Western Chicago Hillside, 4400 Frontage Rd, Hillside, Illinois. SH: 8:45am–4:00pm. Early Bird Hours: 5:30–8:30am. A: $3.00. Early Bird Admission: $10.00. Big vinyl show - 45s, LPs - 75 dealers. Tables: 115 - 8' tables. Contact: John Govi, 3045 Worcester Ln, Aurora, IL 60504. 630-898-1533 (evenings), johngovi@hotmail.com.

May 25 TN, Chattanooga The Metro Chattanooga Record Show. The Colonnade Center, Benton Place Campus, 264 Catoosa Circle, Ringgold, GA 30736. Early Admission: 9am, only $10. Regular Admission: 10am–4pm, only $3.00. One dozen + vinyl record dealers and 28 tables. Check out Jax-Wax: Quality LP Records FB page (events section) or email j.b.lightfoot@att.net.

June 2 Pa, Allentown The Vinyl, CD & DVD Collectors Expo. Merchants Square Mall 1901 S 12th St, Allentown, PA 18103. SH: 10am-4pm. A: $3.00. Free parking. Surround Sound Productions, www.surroundsoundproductions.com

June 2 IN, Indianapolis Crossroads Music Show. 2100 E. 71st Street, 46220 A: $2. SH; 10am-4pm. C: 317-627-8057. Over 70 tables! T: $30 = '6. We buy nice Records, CDs & 45s. Facebook: https://www.facebook.com/crossroadsmusicshow. Bar/Restaurant opens at noon.

June 8 NJ, Wayne The SECOND SATURDAY Record & CD Show. Firehouse #1, 97 Parish Dr (@ Route 23 & 202S) A: $6. SH; 10am-4pm. C: 973-209-6067. www.showsandexpos.com. Over 70 tables! Get on the eMailing List for discount admission!

June 9 PA, East Petersburg Pennsylvania Music Expo. 1901 Miller Road, East Petersburg, PA 17520. 2nd Sunday every month. SH: 9am-3pm. A: Free. Free parking! Buy, Sell, Trade, Browse! Albums/Singles, CDs, DVDs/Blu-rays, Books/Memorabilia/Posters, Imports, Test Pressings, Music Hobby Supplies and much more! Keystone Record Collectors, www.recordcollectors.org.

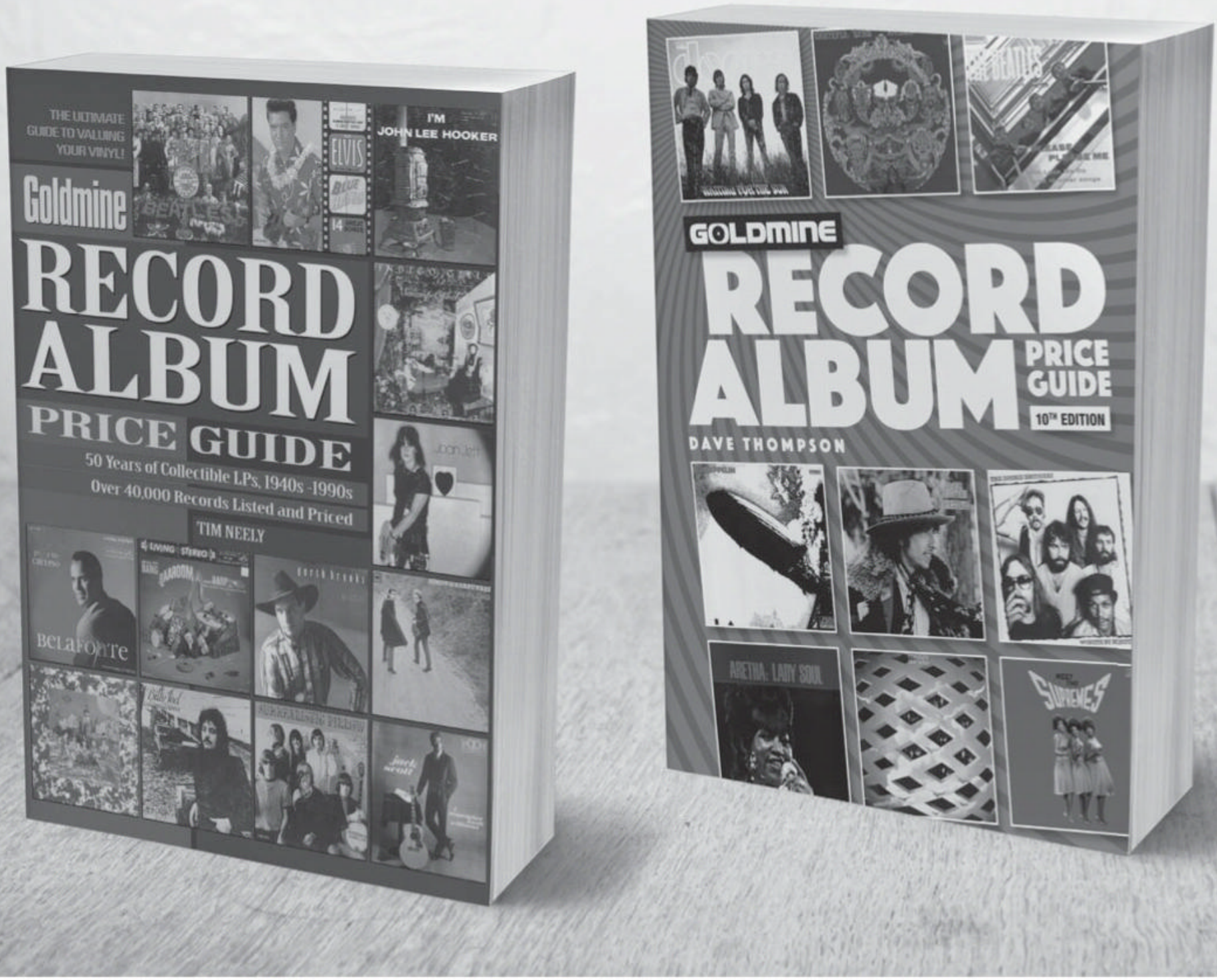
June 9 GA, Atlanta The Atlanta Record & CD Show. DoubleTree by Hilton Hotel, 2055 South Park Place, Atlanta, Ga 30339. SH: 10am–4pm. Adm: $4, ($10 - Early Birds at 8am.) Over 70 tables of records & CDs, music memorabilia and more! C: (770) 463-2727, or email Keith at eponstage@charter.net.

June 9 IN, South Bend Comfort Suites, 52939 US 933N South Bend, IN 46637. SH: 11am-5pm. Free Admission. Early Admission $5 at 8:30am. Tables 60, 6 foot. 2 rooms. Cost: $30 Discounts for multiples. Contact Ken at 574-329-1483 or kpwildwood@sbcglobal.net.

FOR THE LOVE OF VINYL

20 YEARS LATER AND STILL SINGING THE PRAISES OF VINYL

BY PAUL KENNEDY



Greg Loescher was first smitten spinning 45s while growing up in Appleton, Wis., a picturesque community at the heart of the Fox River Valley, just beyond the shadows of Lambeau Field in nearby Green Bay.

Loescher's love affair with music evolved as he moved from peddling weekly shoppers in his neighborhood to becoming Publisher of *Goldmine* magazine in the 1990s. Now retired, Loescher played an instrumental role in the establishment of the first *Goldmine Record Album Price Guide* 20 years ago.

The incomparable Tim Neely, a record-collecting savant, spearheaded that first *Goldmine Record Album Price Guide*. Loescher's hiring of Neely and his exhaustive understanding of all-things vinyl set the foundation for the longest running album price guide on the market.

Neely's first effort featured 40,000 records. By comparison, the new edition boasts 110,000 records.

To celebrate the 20th anniversary of that first guide, Loescher carved out some time from his busy life to discuss record collecting, building a legacy and the simple pleasures found in music.

Goldmine: *How long did it take you and your team – Tim Neely, being the main guy back then – to establish a database that allowed you to create a book?*

Greg Loescher: To be honest, I can't recall the exact time frame from when we hired Tim and when the first album guide came out. As you know, it's an ongoing process to keep the database up-to-date, same as in Krause's other collecting areas.

Even before we hired Tim to work on the album guide, we were also looking at other price guides, such as for jazz, country, and R&B records – all of which were eventually published, along with a few others such as comedy and Christmas records. This type of branching out was a Krause staple: build up the database for the main book (which eventually for records turned into the *Standard Catalog of American Records*), and then spin off guides into more specific areas.

We needed to have someone in-house who had a strong collecting background to develop the database. When I started interviewing, Tim Neely was the obvious hire. He is amazing – a walking encyclopedia of music information. It was impossible to stump him. Tim was definitely the right person for the job at that time.

Good to see prolific *Goldmine* writer Dave Thompson carrying on the duties.

I went into a local used/new book and record store recently to purchase a CD for one of my brothers. A woman much younger than me walked up to the register with about a dozen used albums. Even though I have a record collection, I felt like I was behind the technology buying that CD!

GM: *Do you still have your vinyl? And if so, do you have any favorites in your collection?*

GL: Yes I do! Including some albums from my youth. I sold off my 45s and picture sleeves, which wasn't a whole lot, a few years after I retired from *Goldmine*. 45s are what got me into music, but albums really became a focal point in the 1980s, especially as I branched out from rock music into jazz, blues and other genres. I just enjoyed the longer songs more than the two- or three-minute hit singles.

The song that really did it for me while a teenager spinning 45s was The Doors' "Light My Fire." I had the single, then decided to buy The Doors debut album, which had a longer version of that song. Hearing the extended guitar solo by Robby Krieger and Ray Manzarek's full-blown keyboard section really got me into albums. There was just more intricacy in an album's song offerings.

While I don't purchase records as often as I used to, I still get new albums from time to time. So the record collection is still growing but at glacial speed. My CD collection continues to dwindle – my new Jeep doesn't have a CD player, just Sirius Radio. Sirius has its good and bad points. But I still switch channels as often as I would a regular car radio!

As far as favorite albums, that's hard to say. Like I've been doing with my CD collection, I listen to my record collection alphabetically by genre, and weed out recordings I really don't want anymore. Lots of CDs have gone, but few albums leave the house. The usual suspects I enjoy are The Byrds (and its various band member spinoffs), The Beatles, Allman Brothers, Yardbirds, John Mayall, Yes, Strawbs, Jean-Luc Ponty, Miles Davis, Pat Metheny, Steely Dan, Nils Lofgren, plus lots of other classic rock, jazz, world music and blues.

Turn to page 58 and check out the top vinyl value of 2019's Rock and Roll Hall of Fame inductees, taken from the *Goldmine Record Album Price Guide, 10th Edition*.

And pick up the latest Record Album Price Guide by Goldmine, the 10th Edition. Sold at book stores everywhere or go to www.Krause.com to order.

Parsons Returns

ALAN PARSONS, INFLUENCED BY HIS 'PROJECT,' RELEASES A NEW ALBUM CALLED *THE SECRET*.

BY PATRICK PRINCE AND MIKE GREENBLATT

The tentacles of Alan Parsons run deep through rock's history, from being assistant engineer on the last two Beatle albums and his first of 13 Grammy noms for his engineering of Pink Floyd's *Dark Side Of The Moon,* to his string of hit albums in the '70s and '80s leading The Alan Parsons Project.

The APP is the impetus and the influence for his new project, *The Secret*, featuring vocals by Lou Gramm of Foreigner and Jason Mraz, with six guitarists (one of them Steve Hackett) amid a boatload of synth, piano, drums, sax, cello, ukulele, trombone and trumpet. *Goldmine* caught up with the super-busy Parsons for a chat after he performed on a music cruise and a quick northeast swing prior to going back out again to support *The Secret*.

Goldmine: The Secret *is on an Italian label, Frontiers.*
Alan Parsons: Yeah, they're doing quite well. The majors never came through with an offer and I'm delighted to have had a decent budget to make this record. They've been incredibly enthusiastic and very supportive throughout the process. They trusted me completely. They didn't have to hear any demos. They asked to hear mixes in progress but I said no. I'd rather deliver it to them when it's finished. They honored that.

GM: *In "The Sorcerer's Apprentice," the opening song…*
AP: You know it from *Fantasia*, right? So you probably visualized Mickey Mouse in the background while you were listening, right?

GM: *Yeah, but this was not cleaned and scrubbed like Disney would have it. It was way more interesting. The one thing that stands out immediately is Steve Hackett's guitar work.*
AP: Steve Hackett and I met three years ago on tour, and we just did a cruise in the Caribbean with Justin Hayward's organization, "On The Blue."

GM: *What do you think about this phenomenon… music cruises?*
AP: They're great! They keep the artists pretty busy. When you're not playing the show, you're doing photo sessions or meet and greets. Sometimes just walking around the ship is enough. The fans don't leave you alone. It's pretty intense.

GM: *That's why it's so popular. They feel like they're backstage.*
AP: I actually considered being in disguise. (laughs)

GM: *You could've worn a cruise-line uniform! From the musicians to the fans, the feedback is always great.*
AP: Hackett went straight from the Yes cruise to this one. He literally got off one ship and on another.

GM: *I'm surprise your path with Hackett didn't cross sooner.*
AP: It is surprising, yes. A good friend of mine, keyboardist Julian Colbeck, played with Hackett in the past. He's great, with me, he always does a wonderful job, very in-tune with the pieces.

PUBLICITY PHOTO

RARITIES ON COMPACT DISC (CD)

Allman Brothers - The Gatlinburg Tapes - Duane & Betts home jam 4/71 + studio rehearsals 4/1/71 - very good soundboards
Allman Brothers - Good Clean Chicago Fun (3CD) - Riviera Theatre 5/12/96 - excellent soundboard
Allman Brothers - Songs From The Road - Homewood NJ 8/16/94 - excellent soundboard
Jeff Beck - Reel Masters (2CD) - unreleased alternative versions - studio recordings
Jeff Beck Group - Stone Cold Crazy - BBC broadcasts 1967-68 with Rod Stewart
Jeff Beck - This Blows (2CD) - Detroit 5/9/75 plus Milwaukee 5/10/75 - excellent soundboards
Jeff Beck & White Stripes - Tribute To Yardbirds - London 9/13/02 plus 9/14/02 - very good FM broadcasts
Jeff Beck - Wired Up (2CD) - Boston 10/10/76 with Jan Hammer - excellent soundboard
Black Sabbath - British Biscuit - Pittsburgh 12/8/76 - excellent FM broadcast
Black Sabbath - Cal Jam 1974 - Ontario Motor Speedway 4/6/74 - excellent soundboard
Black Sabbath - Chicago Supertzars (2CD) - Chicago 11/18/83 plus Reading Fest 8/27/83 - excellent soundboards
CSNY - Last Of '69 - Cobo Hall, Detroit MI 12/69 - excellent soundboard
CSNY - Live At The Fillmore East (2CD) - NYC 6/4/70 - excellent soundboard
Bob Dylan - Nashville Sessions - studio outtakes Nashville 1969
Bob Dylan - New York Sessions - Columbia A&R Studios NYC 9/74 - outtakes
Garbage - Beautiful Chicago - United Center 10/16/01 - excellent FM broadcast
Grateful Dead - Midnight Hour - Oakland CA 12/31/82 - excellent soundboard
Buddy Guy - Messin' With The Vic - Chicago 12/28/91 - excellent FM broadcast
George Harrison - Fort Worth Express (2CD) - Fort Worth, TX 11/22/74 w/ Ravi Shankar - excellent soundboard
George Harrison - Last Live Show (2CD) - London 4/6/92 complete + Fort Worth TX 11/22/74 - VG audience recordings
George Harrison - Rock 'n Rouge (2CD) - Baton Rouge, LA 11/26/74 + Long Beach. CA 11/10/74 - excellent audience recordings
Jimi Hendrix - Crash Landing Original Mix - alternate takes and mixes
Jimi Hendrix - The Cry Of Love Sessions (2CD) - unreleased and alternate versions
Jimi Hendrix - The Cry Of Love / War Heroes - two OOP CD's on one disc
Hot Tuna - True Beacon (2CD) - NYC 11/25/00 - excellent audience recording
Led Zeppelin - The Ultimate BBC Collection (1969-1971) - excellent FM broadcasts
Led Zeppelin - Ultimate Mudslide - Vancouver, BC 3/21/70 - excellent soundboard
Led Zeppelin - The Vibes Are Real (2CD) - San Francisco 6/2/73 - excellent audience recording
John Lennon - The Lost Lennon Tapes (6 disc) - All 218 episodes plus bonus material and episode guide on six DVD-Audio discs - $50.00
Mahavishnu Orchestra - Visions Of The Apocalypse (2CD) - Montreaux 7/7/74 plus Shakti at The Hippodrome UK 5/12/77 - excellent soundboards
Mahavishnu Orchestra - Whiskey A-Go-Go 1972 - West Hollywood, CA 3/27/72 - excellent FM broadcast
Mahogany Rush - Cal Jam 2 - Ontario Motor Speedway, CA 1978 - excellent soundboard
Yngwie Malmsteen's Rising Force - Ancient Incantation (2CD) - Osaka, Japan 7/16/01 - excellent audience recording
Yngwie Malmsteen - Birch Hill Blitzkrieg - Old Bridge NJ 11/4/99 - very good audience recording
Manassas (with Stephen Stills) - Live Treasure - Amsterdam 3/22/72 - excellent FM broadcast
Manassas (with Stephen Stills) - Winterland - San Francisco 10/7/73 - excellent FM broadcast
Manfred Mann's Earth Band - The Ice Man - Rosalyn NY 12/1/75 - excellent audience recording
Manic Street Preachers - You Love Us (2CD) - Manchester UK 5/24/97 - excellent FM broadcast
Bob Marley - Concrete Jungle - Tokyo 4/10/79 - excellent soundboard
Bob Marley - Downtown Trenchtown - Chicago 6/10/75 - excellent FM broadcast
Marshall Tucker Band - Cow Palace 1973 - Daly City, CA 12/31/73 - excellent soundboard
Marshall Tucker Band - Crisler Arena 1980 (2CD) - Ann Arbor MI 3/14/80 - excellent soundboard
Marshall Tucker Band - Take The Denver Highway - Denver, CO 1974 - excellent soundboard
John Mayall & Bluesbreakers - Bulldogs For Sale - BBC 1965-67 - excellent soundboard
John Mayer - Chicagoland - House of Blues, Chicago 3/9/02 - excellent FM broadcast
Roger McGuinn - Out Of The Nest - Roslyn, NY 7/12/75 - excellent audience recording
Roger McGuinn - Someone To Love - NYC 7/18/91 - excellent soundboard
Sarah McLachlan - Las Vegas Music - Baby's, Hard Rock Hotel, Las Vegas, NV 10/5/03 - excellent FM broadcast
Sarah McLachlan - Unplugged and More - NYC Fall 1995 (acoustic) plus Toronto Spring 1995 (electric) - excellent soundboards
John McLaughlin & Carlos Santana - Love, Devotion & Surrender Outtakes (2CD)
John Mellencamp - Wild At Night - Chicago 8/27/94 - excellent soundboard
Men At Work - Let's Work Together - San Francisco 9/18/84 - excellent soundboard
Metallica - Covering 'Em - cover songs plus No Life 'Til Leather demos
Metallica - Garage Days And More - rare demos and alternate versions
Metallica - Undamaged By Death (2CD) - Osaka, Japan 11/18/86 - excellent soundboard
Michael Schenker Fest - Osaka 2016 (2CD) - Japan 8/23/16 - excellent soundboard + soundcheck
Midnight Oil - No Beds Are Burning (2CD) - Hamburg, Germany 10/22/96 - excellent audience recording
Ministry - Cold Metal - Alpine Valley, WI 8/29/92 - very good soundboard
Missing Persons - Destination Live - San Francisco 1982 plus Long Beach 12/31/82 - excellent FM broadcasts
Pink Floyd - The Man & The Journey - Amsterdam 9/17/69 - excellent soundboard
Pink Floyd - On Top Of The World (2CD) - Philly 9/26/70 plus San Rafael CA 10/17/70 - excellent soundboards
Pink Floyd - Plays The Animal (2CD) - Oakland CA 5/9/77 - excellent soundboard
Prince - Greatest Hits Tour 2001 (2CD) - Columbus OH 7/21/01 - excellent audience recording
Prince - Hypno Paradise (2CD) - Stuttgart, Germany 12/26/98 - excellent audience recording
Rolling Stones - Lost Rocks & Naughty Bits (2CD) - rarities - 50 studio tracks
Rolling Stones - St Paul Civic Center (2CD) - St Paul MN 11/21/81 - excellent soundboard
Rush - Some Kind Of Drama (3CD) - Houston TX 12/5/96 - excellent soundboard
Rush - Stick It Out - Madison, WI 4/2/94 - Counterparts tour - excellent soundboard
Rush - War Paint (2CD) - Hartford CT 5/8/90 - excellent soundboard
Springsteen - Lucky Man - Tunnel Of Love demos and rough mixes
Springsteen - Oh Boy (3CD) - Charleston, WV 8/4/78 - excellent soundboard
Springsteen - Piece de Resistance (3CD) - Passaic NJ 9/19/78 - excellent FM broadcast
Mick Taylor - Can't You Hear Me Pickin' - Rare duets with other Stones, Mayall & Dylan - excellent soundboards
Triumph - Studio Jam - Chicago 8/19/79 - excellent FM broadcast
Van Halen - I'm In Tokyo 1978 - Tokyo, Japan 6/17/78 - excellent audience recording
Neil Young - Time Fades Away Tour - Washington DC 1/28/73 - excellent FM broadcast

RARITIES ON DVD

Jeff Beck Group - Beat Club 1972 - Germany 3/2/72 - TV broadcast
Jeff Beck - Crossroads 2007 - Chicago 7/28/07 - pro-shot
Jeff Beck - Live Rarities - 1990 TV appearances
Jeff Beck - Masonic Rock - Masonic Auditorium, San Francisco 4/16/10 - audience tape
Jeff Beck - New York City - NYC 9/12/06 - audience shot
Jeff Beck - Prince Hotel - Karuizawa, Japan 6/1/86 with Carlos Santana & Steve Lukather - 2016 remastered
Jeff Beck - Udo Music Festival - Fuji Speedway, Shizuoka, Japan 7/22/06 - pro-shot
Jeff Beck - Tokyo 1999 - complete show in pro-shot stereo plus bonus footage
Cramps - Inner Tube 1981 - Mudd Club, NYC July 1981 - cable TV broadcast
Bob Dylan & Tom Petty - True Confessions For Independence Day - Buffalo NY 7/4/86 - pro-shot
John Lennon - Live In New York City - Plastic Ono Elephant Memory Band final gig 8/30/72 - OOP concert film
John Lennon - Milk And Honey - interviews and promo videos plus "Yoko Ono: Then & Now" documentary - film footage
Frank Sinatra - Carnegie Hall 1980 - NYC 6/25/80 - pro-shot - full concert
Classic 60's Rock - Film & Clips Collection Vol 2 - Ventures, Cowsills, Sly Stone, Hollies, Turtles, Spencer Davis Group
John Sinclair Freedom Rally - Ann Arbor, MI 12/10/74 - John Lennon, Commander Cody, Stevie Wonder, Bob Seger - concert film
Sixties Garage Bands Vol. 2 - Seeds, 13th Floor Elevators, Love, Leaves, Outsiders, Breed, Nazz, Castaways, Music Machine, etc. - pro-shot
60's Garage-O-Vision TV Theater (2DVD) - garage bands on TV shows
60's Vault Vol. 2 - Iron Butterfly, Them, Who, Pink Floyd, Vanilla Fudge, Hollies, Beach Boys, Byrds, etc.
Smothers Brothers Vol 1 - various musical artists 1967-68 - TV clips
Smothers Brothers Vol 2 - various musical artists 1967-69 - TV clips
Smothers Brothers Music Archives Vol 2: Vat Of Chocolate - various musical artists 1967-68 - TV clips
Soul Train - Best of 1973-74 - James Brown, Aretha, Supremes, Al Green, O'Jays, Marvin Gaye, Jackson 5, Temptations, etc.
Sounds Of The Seventies (2DVD) - various artists 1970-79 - TV performances
Teen Scene Vol. 1 - rare 1960's TV appearances
VH-1 8-Track Flashback Volumes 1-6 - all six volumes for only $70.00

ORDERING INFORMATION: These CD & DVD rarities cost $15.00 for singles, $25.00 for doubles (or DUAL layer DVD's), $35.00 for triples, $45.00 for quads, and $50.00 for five-disc sets. Orders over $100.00 receive free shipping to the US and Canada. Please provide us with your full name, address and phone number. We accept checks and money orders (made payable to "ALEX STRONG"), VISA, Mastercard, American Express & Discover. Our new processor requires the 3 digit security code (cvv) on the back of the card. Get our 59-page CD & 13-page DVD catalogs for $5.00 postpaid or FREE with any order. All items always available from this and previous ads.
SHIPPING CHARGES: $5.00 for all packages to U.S. and Canadian addresses call for shipping charges to other destinations

THE CD & DVD COLLECTION
2364 Essington Road #315, Joliet, IL 60435 **ORDER LINE:** 847-912-2005

We sent him actual music notation parts to work from and he interpreted it perfectly.

GM: *It's a lot different from the old days when everyone had to be crowded in the studio, and you had to wait for someone who was late.*
AP: He did it all on his own in his own studio at his own pace. We sent him music via email. A lot of the recording, including vocals, the two "star" appearances—Jason Mraz and Lou Gramm—were both done over the Internet. Hey, it saves on hotel towels and bar bills.

GM: *You also perform magic.*
AP: Magic has been in me ever since I can remember. I performed my first tricks when I was six years old. I love magic. I love going to magic shows. I have a lot of magician friends. I'm a member of the famous Magic Castle in Hollywood, arguably the most famous magic club in the world. If you come to L.A., I highly recommend you go there.

GM: *Who's your favorite magician? You're too young to have ever seen Harry Houdini.*
AP: John Carney. He does close-up magic and that's my passion. Harry Lorayne too. He's written countless books.

GM: *It would be cool for you to do magic on tour.*
AP: I'm actually going to discuss that very subject with the president of Magic Castle! Maybe we can get some kind of appearing elephants or disappearing musicians.

GM: *It goes with the theme. It would be perfect. You're got all these spectacular musicians on* The Secret. *When will you tour?*
AP: We've already started playing the new material. We just back from a tour 10 days ago. East Coast of the States mainly. We got off the cruise ship in Florida, played there almost immediately before New York, Connecticut and Pennsylvania. We played "As Lights Fall," "One Note Symphony," "I Can't Get There From Here" and "Miracle"—from the new album. "Miracle" is the first single. "As Lights Fall" will be the single to be released with the album. A video is in production right now. We're all dressed up as pirates.

GM: *Who's in the touring band? Tom Brooks on keyboards?*
AP: Yes, he's also the orchestral arranger. He did an amazing job on the album—especially on "The Sorcerer's Apprentice"—and he wrote out the guitar parts for Steve Hackett. On guitar will be Jeff Kollmann. He's a fine player! He was the one who introduced me to Lou Gramm. Todd Cooper is on sax, guitar and percussion. Danny Thompson is the drummer. He played with Scott Weiland. Sadly, no more. The bassist is Guy Erez from Southern Oaks, California. He's great, a real talented guy, who co-wrote "Miracle." PJ Olsson is the front-man singer.

GM: *Might Lou Gramm pop up onstage at any time?*
AP: You never know. On a cruise last year we had Colin Blunstone and this year we had Gary Brooker who sang "Limelight." That was a fun reunion.

GM: *Why so many years between albums? The last one was A* Valid Path, *15 years ago.*
AP: That was an unsuccessful experiment. I enjoyed doing it but it didn't sell very well at all. I mean, it's not like I was wasting time. I've been active producing other acts, releasing the occasional single and doing two live albums, including a symphonic one. Plus, I did an album with Steven Wilson. He's such an incredible musician and surrounds himself with great players. And also ukulele virtuoso Jake Shimabukuro, who redid "Bohemian Rhapsody" as a ukulele piece. He's a remarkable talent.

GM: *You're also coming out with a super luxury box set for* The Secret, *with CD, DVD, gatefold vinyl,* two-disc live set, *T-shirt, poster and lithograph of the cover.*
AP: There's even a surround-sound mix on the DVD. When I mixed *Eye In The Sky* in 5.1 surround-sound, it won a Grammy. We got the news when we on the cruise. We were all watching the live stream of the awards on our phones!

GM: *You must have more than one Grammy by now, no?*
AP: Only the one. Thirteen nominations, one win. I think I hold the record. I should've won for *Dark Side Of The Moon* but lost to Stevie Wonder.

GM: *The Grammys weren't too fond of rock in the '70s. What do you think about the 'vinyl resurgence'?*
AP: I think it's great. It's a return to high-fidelity and people actually showing off their systems at home. You sure as hell don't show off playing MP3s on a laptop. I'm all for the vinyl revolution. I find myself signing a whole bunch of vinyl ordered off our website. Nobody buys CDs because cars don't have CD players anymore. Why would you even buy a CD if you can't play it in your car? Everybody just downloads.

GM: *By the way, did you hear that the console used for* Dark Side Of The Moon *was auctioned off?*
AP: Yeah, for something like two million. Had I decided to buy it 30 years ago, I would've got it for fifty grand. I bet it has been installed inside of someone's studio.

GM: *Yeah, it's not really something for the man cave.*
AP: (laughs) Maybe a little on the big side for that. Then again, if a guy has two mil, his man cave is probably quite sizable.

GM: *You've worked with several symphony orchestras.*
AP: It's always fun. My music lends itself to that, if, of course, promoters can afford to give us an orchestra. We certainly don't pay for it!

GM: *Your orchestral work of late has been compared to the original Alan Parsons Project. Do you agree?*
AP: Oh yes, certainly. I've deliberately gone back to the APP kind of style. *A Valid Path* was a diversion away from that. The three other Alan Parsons albums were still reasonably in the style of the APP. *The Secret* made a real effort to get back to that sound.

LATEST RECORD GUIDES FROM JELLYROLL

Jerry Osborne's ROCKIN' RECORDS for 2018/2019 is now available! Of course it's better and BIGGER — now with 1342 pages and 71,155 different artists sections. Hardcover with 46 color pages, and revised throughout. Documents and prices over one million records, with input from top dealers. Now in our 42nd year... no one has more experience.

Also available are these current guides: "Rockin' Records" for your PDA, "Movie/TV Soundtracks & Original Casts," "Introducing ... The Beatles Record Guide," "Various Artists Compilations," and of course "Cyberguides," which is in its **15th** year of delivering our top three guides on time every week, and updated. Need ordering information or more product details? Contact our office or visit: **jerryosborne.com**

Jellyroll Productions, Box 255, Pt. Townsend, WA 98368
Phone (360) 385-1200 — jpo@olympus.net

ADVERTISER INDEX

A
ABKCO Music & Records, Inc. 8,9
Amped.....6
B
Bags Unlimited 55,68
Buratti, Bruce.....27
C
CD Collection.....25
Chirp Record Fair 23
Core Productions 38
Culture Factory USA.....5
D
Dave's Record Den.....34
Discguys 27
E
Eagle Rock Entertainment 53
F
Flipside Records & Collectibles.....34
Fun Records 36
G
Gotta Have Rock & Roll 4
H
Hein, Gary M 36
Heritage Auction Galleries.. 2
Heroes & Legends 34
J
Jellyroll Prod. 27
K
Kaleidoscope Video 28,29
M
McNamara, Jim 27
Megaforce Records.....17
Metal Blade Records.....18
Metro City Records 30,31
MVD Entertainment Group.....65
O
Oldies.com.....63
P
Pike, Travis.....51
R
R & B Records 36
Rainman/Ramblin' Records 57
Rockaway Records 34
S
Spyderpop Records 67
Stony Plain Records.....59
Surround Sound Productions.....38
T
Typhoon Music 36
U
UMe - Capital Records.....11
V
Very English & Rolling Stone 34
Vintage Vinyl 36
Vinyl Moose 34
W
Wokurka, Richard 27

The advertisers' index is provided as a reader service.
Occasional last-minute changes may result in ads appearing on pages other than those listed here.
The publisher assumes no liability for omissions or errors.

Make money from your records

Reach your audience with our classified ads!

Start now!

Call or Email April Krueger
715-318-0996
April.Krueger@fwmedia.com

5117 COMPACT DISCS

Discguys specializes in RARE and OUT OF PRINT compact discs.

- Out of Print Compact Discs
- Rare Compact Discs
- Import Compact Discs
- Sealed Longboxes
- Compact Disc Search *Service - If it was released on this planet, we can find it (Phone number required).*
- Send Us Your WANT LISTS *(Phone number required).*

Discguys
P.O. Box 491
Charlevoix, MI 49720
Phone Number: (231) 547-1971
E-mail: discguys@sbcglobal.net

5295 MEMORABILIA

Concert Tickets
from 1973-2017
(FULL & UNUSED, as well as Stubs) FOR AUCTION
Send for FREE List
Jim McNamara
3415 Grove Ave. Apt. E
Richmond, VA 23221

If you're searching for a special item, advertise for it!

5300 MISCELLANEOUS

PRE-ANNIVERSARY SALE!!

Woodstock Music and Art Fair Tickets for Sale – 1969

This year is the 50th anniversary of the Woodstock Concert. I have available a quantity of the original tickets complete with stub, in mint condition, priced at $10.00 each.

These tickets (2"x5") have a beige background, red printing on front with original admission price, 5 digit serial number and letter designation. The reverse side has printing in black, detailing conditions, and restrictions for the concert. The tickets are printed on *Globe Background Card Stock*.

Each ticket is in a custom-made Mylar™ sleeve (a chemically inert plastic that will not affect the ticket). The ticket can be removed from the sleeve. *Shipping charges are prepaid*.

I accept check, money order or Paypal.
Richard Wokurka
PO BOX 2733
St Louis, MO 63116
PH: 314-832-8896
E-mail: r-wokurka@sbcglobal.net

5506 WANTED

LOOKING FOR THE FOLLOWING 45s:
Phil Phillips on Clique 105,
R. Dean Taylor on Jane 5013 and
Sheb Wooley on Portland LTD 039
Bruce Buratti
2047 Kenmore Ave., Bethlehem, PA 18018
610-730-1329 (cell) ▪ bburatti@rcn.com

www.goldminemag.com

KALEIDOSCOPE VIDEO

The Kaleidoscope Video Difference:

-- **10000 titles**, best available quality, majority are **pro-shot** DVD-Rs.
-- Contact us **YOUR** way, either by phone, email or regular mail. Calls are normally returned **on *same business day!***
-- All DVD-Rs have **full color artwork** on high quality glossy photo paper.
-- No DVD-Rs are priced higher than **$ 22.00** for single layer single discs, **$ 29.00** for double discs titles, some single discs are as low as **$14.00.**
-- Prompt, **free shipping** to the U.S. or Canada on orders of **4 titles** or more. (Note: **$5.00 S&H** applies for orders of **1 to 3 titles**, multiple disc sets count as one title.)
-- No hassle, fast, replacement guarantee for defective DVDs. (Terms and conditions apply, including must call us first for return authorization & details.)
-- Reputable music dealer since 1972, now specializing in import music DVDs.

Printed Catalogue is available one of 3 ways:

1) FREE - download from our website **www.kvideodvd.com.**
2) FREE - via email. Email us today for emailed version.
3) *25.00 Printed Catalog: Send $25.00 (includes S&H) for our 179 page printed catalogs, several pages in full color, listing over 2000 titles!
** Printed catalog comes with **$120.00** in discount coupons!*

IMPORTANT: *Please make U.S. Dollar certified checks / **International Money Orders*** payable to **"Kaleidoscope Video". VERY IMPORTANT:** The U.S. Post Office will sell you a **DOMESTIC MONEY ORDER** unless you specify that you want an **INTERNATIONAL MONEY ORDER.** U.S. Post Office **DOMESTIC MONEY ORDERs** cannot be cashed in Canada and will be returned to you uncashed. For your added convenience, we also accept major credit cards. Please refer to important ordering guidelines at bottom of right page.

NEW ARRIVALS!

Hollywood A-Go-Go:

Hollywood A-Go-Go was a Los Angeles based music variety show that ran in syndication in the mid-1960's. These three volumes contain a wide variety of soul and rock performances.

VOLUME ONE

Features Aretha Franklin, Booker T. & The M.G.s, Fontella Bass, Four Tops, Gene Chandler, Jackie Wilson, James Brown, Jr. Walker & The All-Stars, the Impressions, Wilson Pickett, lots more. Only **$22.00**

VOLUME TWO

Features the Beau Brummels, Bo Diddley, Bobby Freeman, Bobby Fuller Four, Cannibal & The Headhunters, Chuck Berry, Gary U.S. Bonds, Roy Head, Sam The Sham, the Chambers Bros., Dixie Cups, McCoys, lots more. Only **$22.00**

VOLUME THREE

Features Brian Hyland, Cher, Del Shannon, Duane Eddy, Jackie DeShannon, Jan & Dean, Lesley Gore, Simon & Garfunkel, Sonny & Cher, the Association, the Vogues, We Five, Danny Hutton and Evie Sands. Only **$22.00**

SPECIAL BONUS:
Buy all 3 above volumes and get FREE 2 complete episodes of Hollywood A Go Go 1965-1966 (described below)

WE'VE DUG A LITTLE DEEPER INTO THE 50's & 60s VAULTS, FOUND LOTS MORE GOODIES!

Chuck Berry - Live At The BBC (1972): This is the COMPLETE 80 minute version with the first live performance of "My Ding-A-Ling". Great energy as he still was quite young, excellent quality, 80 minutes. Available for the first time in true HD quality on **Blu-Ray** as well as **DVD**, your choice for either. ***Only*** **$22**

Chuck Berry - Still Rockin': Great compilation of several shows, Roxy Theatre in L.A. (1982); with John Lennon on Mike Douglas Show (1972); Saturday Night Live (1977) and live in Switzerland (2007), excellent quality, 132 minutes. **$22**

Chuck Berry - Too Much Monkey Business: Another great compilation of several shows, shorter version of BBC Show (1972); live in Belgium (1965); T.A.M.I. Show (1964; Shindig, more, 99 minutes. **$22**

BETTER DEAL!
Buy all 3 Chuck Berry titles for only $50 (Save $16!)

Beatles - It Was 20 Years Ago Today: 20th anniversary of Sgt. Pepper documentary, great upgrade in quality, highly reoommended for fans, 105 minutes. **$22**

JUST BACK IN! **Beatles - Sing For Shell:** A great collection of concert clips; live in Melbourne, Australia; Special "Music Of Lennon & McCartney"; Blackpool Night Out (1965); Tokyo (1966); more, 144 mins. **$22**

James Brown Live - Bologna, Italy (1971) & Santa Cruz, California (1979): 2 great, energetic shows, reasonably good quality, 115 minutes. **$22**

Burton Cummings - Triple Play: This is an amazing collection starting off with "Going For Gold", a 1982 Canadian broadcast never repeated. It includes Burton singing with 1950's / 1960/s stars Carl Perkins, Del Shannon, Bobby Vee, and Lesley Gore. Also includes Burton Cummings live at the 2010 Vancouver Olympics and 1999 live on Canadian TV. Highly recommended, quality ranges from good to excellent, 221 mins. **Only $25**

JUST IN! **Iron Butterfly - Live At Danish TV (1971):** Amazing rare concert in stunning B&W quality. Looks like it was filmed yesterday, highly recommended. 57 minutes. ***Specially priced at only*** **$19**

JUST BACK IN! **Janis Joplin - Anthology - Volume 1:** Great assortment of concerts, including Sweden (1969); San Francisco (1968); Frankfurt, Germany (1969), excellent quality. 97 minutes. **Only $22**

JUST BACK IN! **Janis Joplin - Anthology - Volume 2:** Great assortment of concerts, including Woodstock (1969); Monterey Pop (1967); Dick Cavett Show (1969 & 1970); Ed Sullivan Show (1970), more, 132 mins. **Only $25**

JUST BACK IN! **Jerry Lee Lewis - The Killer Performance:** Live in 1983, two concerts, quality varies from acceptable to very good, 114 minutes. **$22**

Rick Nelson - In The Quad: Another great collection, inc. "Live In Chicago", "Tribute To Ricky Nelson", musical performances from Ozzie & Harriet show PLUS full movie that he starred in "Love & Kisses". 216 mins. **$25**

Roy Orbison - Roy Sings Orbison: This is a real keeper. An amazing collection of performances, includes live at the BBC in 1975 in stunning beautiful color quality. Also includes famous Combo Concert from Holland (1965) plus 30 more bonus songs live on various TV shows. Quality on most clips are good to very good, 180 minutes. **Dual Layer DVD Only $25.00.**

Elvis Presley - Dorsey Brothers Show: Rare release of full Elvis performances on Dorsey Brothers Show, before he was on Ed Sullivan, vg quality, 38 mins..**Only $16**

JUST IN! **Rolling Stones - 50 Years On Video - Black Edition:** Great rare collection showcasing very extensively history of the Stones with 13 1960's promo videos; 15 1970's promo videos; 17 1980's promo videos; 10 alternates and rarities and 22 live archive songs, quality is from very good to excellent, almost 6 1/2 hours long! Available on DVD and Blu-Ray 2 disc sets. **$32.**

NO DUPLICATION WITH SETS SHOWN BELOW!

JUST BACK IN! **Rolling Stones - Through Our Past Darkly - Volume 1 (1964-1965):** Nice assortment of very early performances including Rice Crispies Ad!; Arthur Haynes Show; Top Of The Pops; Hollywood Palace; 1964 N.M.E. Pollwinners Concert; Shindig; Mike Douglas Show, more, 180 minutes, 2 discs. **$29.**

JUST IN! **Rolling Stones - Through Our Past Darkly - Volume 2 (1965-1966):** Nice assortment of very early performances including 1965 N.M.E. Pollwinners Concert; Shivaree; Ed Sullivan Show; Shindig; live In Norway; Ready Steady Go; Hullabaloo; BBC Top Of The Pops; more, 180 minutes, 2 discs. **$29.**

JUST IN! **Rolling Stones - Through Our Past Darkly - Volume 3 (1966-1967):** Nice assortment of early performances including European Tour News Footage; Thank Your Lucky Stars; Ready Steady Go; video promos; Ed Sullivan Show; Royal Albert Hall, London; more, 180 minutes, 2 discs. **$29.**

JUST IN! **Rolling Stones - Through Our Past Darkly - Volume 4 (1968-1969):** Nice assortment of early performances including Mick Jagger interview; video promos; Brian Jones in and out of court, death of Brian Jones, his funeral; Ed Sullivan Show, various promos from Beggar's Banquet, more, 180 minutes, 2 discs. **$29.**

Various Artists - Hollywood A Go-Go 1965-1966: Features 2 complete one hour episodes with Ray Peterson, the Impressions, Jody Miller, Glenn Yarborough, the Challengeers, Jimmy Witherspoon, James Brown, Aretha Franklin, Sonny & Cher, Chambers Brothers, and more, 121 minutes. **Only $22**

Various Artists - Saturday Night Beechnut Show (1959-1960) - Vol. 1: Great 4 complete shows, inc. performances by Sam Cooke, Fleetwoods, Lou Monte, Frankie Avalon, Neil Sedaka, Roberta Shore, Bobby Rydell, Paul Anka, Bobby Freeman, Lloyd Price, Jack Scott, Everly Bros., Mark Dinning, Jimmy Jones, & more, reasonable quality, 1 disc, 128 mins. Only **$22**

Various Artists - Saturday Night Beechnut Show (1958-1960) - Vol. 2: With Big Bopper, Bobby Darin, Brenda Lee, Champs, Chuck Berry, Danny & The Juniors, Dion & The Belmonts, Duane Eddy, Everly Bros., Fabian, Bill Haley & His Comets, Jerry Lee Lewis, Jimmie Rodgers, Link Wray, Little Anthony & Imperials, Lloyd Price, Monotones, Paul Anka, Royal Teens, Silhouettes, Ventures, Coasters, Annette, Bobby Freeman, Chordettes, Chubby Checker, Diamonds, Fats Domino, Freddy Cannon, Johnny Preston, Little Richard, many more, reasonable quality, 2 discs, 222 mins. Only **$29**

Various Artists - Top Of The Tops Christmas Shows 1971-1975: 5 great shows broadcast near Christmas, mainly regular songs with just a couple of Christmas songs. Includes performances by Diana Ross, George Harrison, Rod Stewart & The Faces, T-Rex, Slade, Gary Glitter, Alice Cooper, Nilsson, Chuck Berry, Michael Jackson, Ringo Starr, Sweet, ABBA, Status Quo, David Bowie, Queen, David Essex, Paper Lace, Suzi Quatro, Bay City Rollers, many more, very good quality, 203 minutes, 2 discs. **$29**

Various Artists - Bubblegum Music A-Z: Very nice collection with 1910 Fruitgum Co.; Every Mother's Son; American Breed; Tommy Roe; Ohio Express; Cowsills; Lemon Pipers; Monkees, Archies, more, 120 mins. **$22**

JUST BACK IN! **Smokey Robinson - BBC Electric Proms (2009):** Excellent concert in great quality, sings 14 of his hits, 58 minutes. Available on both DVD and Blu-Ray, your choice. ***Special Price, only*** **$19**

JUST BACK IN! **Eddie Cochran - 3 Steps To Heaven:** Two great documentaries detailing his life and times, "3 Steps To Heaven" and "Cherished Memories", 120 minutes. ***Special Price, only*** **$16**

JUST BACK IN! **Eddie Cochran - Teenage Heaven:** Live at Town Hall Party (Feb-7-1959), plus bonus live & documentary "Cherished Memories", 114 minutes. ***Special Price, only*** **$16**

JUST BACK IN! **Various Artists - The Cher Show - Season 1:** With performances by Dion, Elton John, David Bowie, Frankie Valli, Frankie Avalon, Ike & Tina Turner Revue, Cher, Bette Midler, Pat Boone, good quality, 104 minutes. **$22**

WE KEEP DIGGING IN THE ROCK MUSIC VAULTS AND KEEP FINDING COOL STUFF!

JUST IN! **Alter Bridge - Rock Am Ring (2014):** Excellent quality, 45 minutes long, only **$16,** *available on both DVD and Blu-ray.*

JUST IN! **Arch Enemy - Wacken Open Air (2016):** Exc. quality, 60 minutes long, only **$19,** *available on both DVD and Blu-ray.*

JUST IN! **Beatles - Rare, Unseen & Unheard:** A TMOQ re-release, identical to original release, except booklet not included. Includes Cheswick Park outtake videos, "Thank Your Lucky Stars (1964)", more, DVD and CD, DVD-68 mins. CD-51 mins. **$25.**

JUST IN! **Blondie - iTunes Festival, Roundhouse, London, england (2014):** Great concert, is in excellent quality, 94 minutes, available on both DVD and Blu-Ray, your choice. **$22.**

JUST IN! **Bon Jovi - Inside Out:** Recorded at 3 venues, MSG (2008), Meadowlands Arena (2010) & London's O2 Arena (2010), exc. qual., 76 mins., avail. on both DVD / Blu-Ray, your choice. **$22.**

JUST IN! **Bon Jovi - Rock In Rio (2013):** Live in Rio De Janeiro, Brazil on September-20-2013, excellent quality, 125 minutes, available on both DVD and Blu-Ray, your choice. **$22.**

JUST IN! **Deep Purple - Live At The BBC, London, England (November-16-2017):** Excellent quality, 95 minutes, available on both DVD and Blu-Ray, your choice. **$22.**

JUST IN! **Europe - Vina Del Mar Festival, Chile (2018):** Excellent quality, 77 minutes, available on both DVD and Blu-Ray, your choice. **$22.** Each version includes bonus CD of concert.

JUST IN! **Faith No More - Hellfest Festival, France (2015):** Live in Clisson, France on June-20-2015, PLUS! Bonus performance at Maida Vale Sessions and Last Call With Carson Daly, 130 minutes, exc. quality, available on both DVD and Blu-Ray, your choice. **$25.**

JUST IN! **Foo Fighters - Foo Footage:** Great collection of live TV performances from 2008-2015, 134 minutes, available on both DVD and Blu-Ray, your choice. **$25.**

JUST IN! **Guns 'N Roses - O2 Arena, London (2012):** Exc. quality, 140 minutes, avail. on both DVD / Blu-Ray, your choice. **$25.**

JUST IN! **Gwar - Gothic Theatre, Denver, Colorado (2013):** Exc. qual., 93 mins., avail. on both DVD / Blu-Ray, your choice. **$25.**

JUST IN! **In Flames - Koln, Germany (2014):** Excellent quality, 88 minutes, available on both DVD / Blu-Ray, your choice. **$22.**

JUST IN! **Iron Maiden - Rock In Rio (2013):** Excellent quality, 113 minutes, available on both DVD / Blu-Ray, your choice. **$22.**

JUST IN! **Journey - 2nd Night At Budokan (2017):** Live in Tokyo, Japan on Feb-7-2017, excellent quality, 140 minutes, available on both DVD and Blu-Ray, your choice. **$25.**

JUST IN! **Judas Priest - Wacken Open Air Festival (2015):** Plus bonus live performances, excellent quality, 50 minutes, available on both DVD and Blu-Ray, your choice. **$16.**

JUST IN! **KISS - Charlotte, North Carolina (2014):** Is reasonably well done audience shot, plus 50 minutes pro-shot bonus material, 130 minutes in total. Blu-Ray version is **$25.**

JUST IN! **KISS - Charlotte, North Carolina (2014):** Is reasonably well done audience shot, NO pro-shot bonus material, 80 minutes in total. DVD version is **$22.**

JUST IN! **KISS - Last Night At Budokan (2013):** Pro shot excellent quality, plus bonus concert material, various locations. 157 mins. avail. on both DVD and Blu-Ray, your choice. **$25.**

JUST IN! **KISS - Monster Tour In Zurich (2013):** Pro shot excellent quality, plus bonus concert material, various locations. 130 mins. avail. on both DVD and Blu-Ray, your choice. **$25.**

JUST IN! **Metallica - Antarctica Freeze 'Em All (2013):** Exc. qual.,105 mins. avail. on both DVD / Blu-Ray. **$22.**

JUST IN! **Metallica - Glastonbury Festival (2014):** Exc. qual.,108 mins. avail. on both DVD / Blu-Ray. **$22.**

JUST IN! **Metallica - Hardwired ... To Self-Destruct Promo Tour, Paris (2016):** Excellent quality, 60 minutes, available on both DVD / Blu-Ray. **$19.**

JUST IN! **Metallica - HD TV S#*t - Volume 1:** Great clips from various TV performances, excellent quality, 127 minutes, available on both DVD / Blu-Ray. **$22.**

JUST IN! **Metallica - Nimes Magnetic (2009):** Live in France on July-7-2009. Excellent quality, 132 minutes, available on both DVD / Blu-Ray. **$25.**

JUST IN! **Metallica - Orion Festival, Atlantic City, (2012):** Exc. qual., 133 mins., available on both DVD / Blu-Ray. **$25.**

GOLDMINE CUSTOMER SERVICE AWARD

CHECK OUT OUR WEBSITE FOR THE LATEST NEW ARRIVALS!

www.kvideodvd.com

Kaleidoscope Video,
7357 Woodbine Avenue, Suite 254
Markham, Ontario. CANADA L3R 6L3
Canadian Phone: (289) 217-2627
U.S. Phone: (216) 769-7520 (Cleveland)
Email Address: sales@kvideodvd.com
Open: Monday-Friday 11:00 a.m. to 4:00 p.m. EST.

NEW ARRIVALS!

Paul McCartney
Austin City Limits Music Festival
October-5-2018
Great concert in excellent quality.
Available on both Blu-Ray and 2 disc DVD,
your choice, ***Only $25***

JUST IN! **Paul McCartney - EPKs & Promo Films (1999-2012):** A collection of rare, promotional films, including EPKs (Electronic Press Kits), excellent quality, 156 minutes, available on both DVD / Blu-Ray, your choice. **$29.** *(IMPORTANT: No duplication with Video Collection.)*

JUST IN! **Paul McCartney - Video Collection - Volumes 1 to 6:** Remastered and upgraded video and audio. The BEST collection assembled of Paul McCartney official promos in correct aspect ratio and lots of surprises! Excellent quality, each volume is approximately 150 minutes long and is available on both DVD / Blu-Ray, your choice.

Volume 1-6 $29 each
or save big and buy all 6 volumes together for just $99.00!

JUST IN! **Metallica - Pinkpop Festival (2014):** Excellent qual., 91 mins., avail. on both DVD / Blu-Ray, your choice. **$22.**

JUST IN! **Metallica - Reading Festival (2014):** Exc. qual., 131 mins., available on both DVD / Blu-Ray, your choice. **$25.**

JUST IN! **Metallica - Record Store Day (2015):** Live at Rasputin Music, Berkeley, California (April-16-2015), excellent qual., 54 mins., avail. on both DVD / Blu-Ray, your choice. **$19.**

JUST IN! **Metallica - Rock Am Ring (2012):** Exc. quality, 130 minutes, avail. on both DVD / Blu-Ray, your choice. **$25.**

JUST IN! **Metallica - Rock In Rio (2011):** Exc. quality, 108 minutes, avail. on both DVD / Blu-Ray, your choice. **$22.**

JUST IN! **Metallica - Rock In Rio (2013):** Exc. quality, 128 minutes, avail. on both DVD / Blu-Ray, your choice. **$22.**

JUST IN! **Metallica - Rock In Rio (2015):** Exc. quality, 135 minutes, avail. on both DVD / Blu-Ray, your choice. **$25.**

JUST IN! **Metallica - Seoul, South Korea (2006):** Plus bonus Live Earth concert, excellent quality, 134 minutes, available on both DVD / Blu-Ray, your choice. **$25.**

JUST IN! **George Michael - Anthology - Solo Years:** Great collection of videos and live TV performances. 237 mins., 2 discs, available on both DVD and Blu-Ray, your choice. **$29.**

JUST IN! **George Michael - Anthology - Wham Years:** Great collection of videos and live TV performances. 181 mins., 2 discs, available on both DVD and Blu-Ray, your choice. **$29.**

JUST IN! **Motley Crue - Rock In Rio, Brazil (2015):** Exc. qual., 86 mins., avail. on both DVD / Blu-Ray, your choice. **$22.**

JUST IN! **Motorhead - Rockpalast (2014):** Excellent qual., 140 mins., available on both DVD / Blu-Ray, your choice. **$25.**

JUST IN! **Queen with Adam Lambert - Rock In Rio 2015:** Excellent quality, 131 minutes, available on both DVD / Blu-Ray, your choice. **$25.**

Paul McCartney
Grand Central Station, NYC
September-7-2018
Excellent quality, available on both Blu-Ray and DVD.
Your choice, ***Only $22***

Paul McCartney
Live At Abbey Road Studio
July-23-2018
Excellent quality, available on both Blu-Ray and DVD.
Your choice, ***Only $22***

JUST BACK IN! **Elvis Presley - Early Elvis / Christmas Collection:** Has his very first early TV performances, live on Dorsey Brothers, Ed Sullivan, Steve Allen, and Milton Berle PLUS! Over 1 hour of Christmas Videos set to the music of Elvis Presley, 125 minutes, "Early Elvis" is in acceptable B&W quality. "Definitive Christmas Collection" is in colour in mostly excellent quality. Dual Layer Disc. **Special Price: $22**

JUST IN! **Rancid - Lollapalooza, Brazil, (March-25-2017):** Excellent quality, 54 mins., availlable on both DVD / Blu-ray. **$19**

JUST IN! **Ringo Starr - Video Collection - Volume 1:** Lots of great clips, good to excellent quality, 150 minutes. available on both DVD / Blu-ray. **$29**

JUST IN! **Ringo Starr - Video Collection - Volume 2:** Lots of great clips, good to excellent quality, 157 minutes. available on both DVD / Blu-ray. **$29**

JUST IN! **Sheryl Crow - Live At The Iridium (2017):** Should be called Triple Play, has full broadcast of Iridium Jazz Club performance, plus Farm Aid 2017 and Outlaw Music Festival 2017, exc. quality, 158 mins. available on both DVD / Blu-ray. **$25**

JUST IN! **Slayer - Rock Am Ring (2010) + Rock In Rio (2013):** Exc. quality, 158 mins. avail. on both DVD / Blu-ray. **$25**

JUST IN! **Slayer - Wacken Open Air Festival (2014):** Excellent quality, 55 mins. avail. on both DVD / Blu-ray. **$19**

JUST IN! **Slipknot - Live At Knotfest (2014):** Includes the complete performances of Slipknot at Knotfest in San Bernardino, California - Days 1 & 2, excellent quality, 162 minutes, available on both DVD and Blu-ray. **$29**

JUST IN! **Various Artists - Musicares Person Of The Year Tribute Honoring James Taylor:** Excellent quality, featuring performances by Dixie Chicks, Bonnie Raitt, Jackson Browne, Sheryl Crow, David Crosby, Sting, Keith Urban, Bruce Springsteen, Carole King and James Taylor. ***AVAILABLE ON BLU-RAY ONLY.*** 88 mins, only **$22**

EXCITING NEWS FOR OUR INTERNATIONAL CUSTOMERS:
All of our **DVDs** are now available in both the North American **NTSC** DVD format **AND** the **PAL** broadcast format which is used in most of the rest of the world. Simply specify **PAL** version preferred when placing your order.

SAVE EVEN MORE WITH OUR QUANTITY DISCOUNTS:
Larger orders now benefit from Quantity Discounts as follows:
$120-239 get 10% off.
$240-359 get 15% off.
Over $360 get 20% off.

KALEIDOSCOPE VIDEO ORDERING GUIDELINES

1. We accept a variety of payment methods, including **major credit cards, International Money Orders** OR **Certified Checks** for the fastest possible service. As we are located in Canada, U.S. Dollar uncertified checks take 21 days to clear, delaying shipping. If using Money Orders, please refer to left page for importance of using International Money orders.
2. **IMPORTANT: U.S. & CANADA ONLY:** Add **$5.00 per ORDER** for **Shipping & Handling** for orders of **3 titles or less. FREE** Shipping for orders of 4 titles or more. **NOT U.S. or Canada?:** S&H is $ 8.00 for 1st title, each add. title is **$6.00,** up to max of $50.00.
3. Please include your phone number and/or email address, so that we can contact you if we have questions regarding your order. **IMPORTANT:** If you have NOT provided your phone number and/or email address and you have not sent enough funds, your order cannot be shipped and your payment will be returned uncashed.

Checks / International Money Orders Payable to "KALEIDOSCOPE VIDEO"

We also accept VISA / MasterCard / Discover & Diner's Club.

***MANY** more titles available. Email to us today, phone **OR** check out our previous ads in **Goldmine Magazine**.*

Eastern Time
M - Th 10:00 am - 5:30 pm
Fri 10:00 am - 5:00 pm

Customer Service
(603) 629-9102

METRO CITY RECORDS

$6.00 for delivery of order
(US $12.00 outside USA)

Visa, Mastercard,
Discover, American Express
Check or Money Order

COMING SOON!

Prices and availability are subject to change without notice.

Compact Disc - Preorder

AC/DC	Shot Down In The Big Easy New Orleans Live 1996 (2CD)		$18
Astral Doors	Worship Or Die	2019 album	$15
Bad English	Self-titled	1987 supergroup album	$14
Martin Barre	Live At The Factory Underground		$13
Be Bop Deluxe	Futurama (2CD)	Deluxe Expanded Remaster	$17
Be Bop Deluxe	Futurama (3CD/DVD)	Super Deluxe	$69
Beck Bogert & Appice	Self-titled	1973 album, remastered	$14
Paul Butterfield Band	Live At Rockpalast 1978 (CD/DVD)		$22
Roger Chapman & The Shortlist	Live In Hamburg (2CD)		$14
Cheap Trick	Epic Archives V.3 (1984-92)		$19
Gene Clark	Gene Clark & The Gosdin Brothers + 3	1967 album, remastered	$14
The Cranberries	In The End	2019 album	$13
The Cranberries	In The End (D)	Deluxe Edition	$15
Crippled Black Phoenix	Resurrectionists	2009 prog album	$11
Crippled Black Phoenix	Night Raider	2011 prog album	$11
Kiki Dee	Rocket Years Box (5CD)		$50
Willy DeVille	Pistola	2008 album	$18
Willy DeVille	Crow Jane Alley	2004 album	$18
The Ducks featuring Neil Young	Take Me Down To The Sun Live 1977	radio broadcast	$13
Steve Earle	Just An American Boy	2003 album, remastered	$14
Fair Warning	Self-titled	1992 hard rock album remastered	$14
Fortune	II	2019 hard rock album	$14
Fortune	II + 1	Japan	$34
Glass Hammer	Chronomonaut	2019 prog album	$13
Glass Hammer	Chronometree + 1	2000 prog album, remastered	$13
Grateful Dead	Aoxomoxoa (2CD)	50th Anniversary	$25
Grateful Dead	New York 1980	radio broadcast	$13
Peter Green	Little Dreamer	1980 blues album, remastered	$14
Peter Hammill	Not Yet Not Now Live 2017-2018 (8CD)	limited	$79
Hardline	Life	2019 album	$14
Hardline	Life + 1	Japan	$33
Emmylou Harris & Spyboy	Bottom Line New York 1998	radio broadcast	$14
Heavy Feather	Debris & Rubble	2019 classic rock album	$16
Humble Pie	Official Bootleg V.3 (5CD)	live recordings from 1972-73	$36
Imperia	Flames Of Eternity	2019 heavy metal album	$14
King Crimson	Heaven & Earth 1997-2008 (18-CD/3-BRA/1-BR/2-DVD)		$199
King Crimson	Power To Believe (CD/DVD-A)	40th Anniversary	$25
King Crimson	Live In Newcastle December 8, 1972		$15
Legendary Pink Dots	Five Days...Complete		$13
Leverage	Determinus	2019 hard rock album	$13
Nils Lofgren	Blue With Lou	2019 album	$14
Lucifers Friend	Black Moon	2019 album	$18
Mark & Clark Band	Double Take	1977 album, remastered	$14
Iain Matthews	Orphans & Outcasts: Collection Of Demos, Outtakes & Live Performances (4CD)		$35
Krissy Matthews	Monster In Me	2019 album	$18
John Mayall & Firends	Along For The Ride Live At The Marquee 1969		$19
Mike & The Mechanics	Out Of The Blue	2019 album	$14
Mike & The Mechanics	Out Of The Blue	Deluxe Edition	$17
Joni Mitchell	At The New Vic Live 1974	radio broadcast	$14
Patrick Moraz	Story Of I + 2	1976 album, remastered	$18
Patrick Moraz	Out In The Sun	1977 album, remastered	$18
Motorhead	Better Motorhead Than Dead Live At Hammersmith (2CD)		$15
Stevie Nicks	Stand Back 1981-2017		$14
Stevie Nicks	Stand Back 1981-2017 (3CD)	Deluxe	$34
Ozric Tentacles	Tantric Obstacles	1985 prog album	$12
Ozric Tentacles	Strangeitude	1991 prog album	$12
Alan Parsons	The Secret	2019 album	$13
Alan Parsons	The Secret (CD/DVD)	Deluxe	$18
Henry Paul Band	Complete Atlantic Recordings (2CD)		$19
Steve Perry	Street Talk + 5	1984 **Journey** solo album	$14
Jim Peterik	Winds Of Change	2019 album	$14
Prince	Ultimate Rave (2CD/DVD)		$30
Procol Harum	Broken Barricades (3CD)	1971 album expanded remaster	$30
Redbone	Very Best Of	remastered	$14
The Riven	Self-titled	2019 Swedish blues rock album	$16
Rolling Stones	Honk: Best Of 1971-2016		$14
Rolling Stones	Honk: Best Of 1971-2016 (3CD)	Deluxe	$30
Rolling Stones	Honk: Best Of 1971-2016 (3CD)	Japan, SHM	$71
Rosette Stone	Seems Like Forever	2019 British goth album	$14
Jordan Rudess	Wired For Madness	2019 **Dream Theater** solo album	$15
Spear Of Destiny	The Albums 1983-85 (3CD)	with bonus tracks	$28
Stray	Mudanzas + 1	1973 album	$18
Steeleye Span	All Things Are Quite Slient: Complete Recordings 1970-71 (3CD)		$30
Strawberry Alarm Clock	Wake Up Its Tomorrow	1968 psych album, remastered	$14
Ten	Opera Omnia: The Complete Works (16CD) with rare and bonus tracks, limited		$78
Ten Years After	The 1969 Broadcasts	radio broadcast	$14
Third Ear Band	Alchemy + 10 (2CD)	1969 prog album, remastered	$21
Michael Thompson	Love & Beyond	2019 hard rock album	$14
Mike Tramp	Stray From The Flock	2019 **White Lion** solo album	$15
UB40	For The Many	2019 album	$16
Van Der Graaf Generator	Aerosol Gret Machine (2CD/LP/7-in)	50th Anniversary	$92
Tom Waits	New York 1979	radio broadcast	$13
Whitesnake	Flesh & Blood	2019 album	$13
Whitesnake	Flesh & Blood + 2 (CD/DVD)	Deluxe Edition	$18
Wishbone Ash	Strange Affair	1991 album, remastered	$14
Bobby Wood	If I'm A Fool For Loving You: Complete 1960s Recordings (2CD)		$20
Neil Young & Santa Monica Flyers	Goodbye Waterface Live In NY 1973	radio broadcast	$14
Frank Zappa	Goblins Witches & Kings (2CD)		$18

Compact Discs - Japan mini LP sleeve

David Gilmour	Self-titled	Japan, LP sleeve, BS-2	$41
David Gilmour	About Face	Japan, LP sleeve, BS-2	$41
David Gilmour	On An Island	Japan, LP sleeve, BS-2	$41
David Gilmour	Live In Gdansk (2CD)	Japan, LP sleeve, BS-2	$75
David Gilmour	Rattle That Lock	Japan, LP sleeve, BS-2	$41
David Gilmour	Live At Pompeii	Japan, LP sleeve, BS-2	$75
Phil Manzanera	Diamond Head + 2	Japan, mini LP sleeve, SHM	$42
Phil Manzanera/801	Listen Now + 3	Japan, mini LP sleeve, SHM	$42
Phil Manzanera/Quiet Sun	Mainstream + 5	Japan, mini LP sleeve, SHM	$42
Don McLean	Tapestry	Japan, mini LP sleeve, SHM, 2019 rem.	$39
Don McLean	American Pie	Japan, mini LP sleeve, SHM, 2019 rem.	$39
Don McLean	Self-titled	Japan, mini LP sleeve, SHM, 2019 rem.	$39
Don McLean	Playin' Favorties	Japan, mini LP sleeve, SHM, 2019 rem.	$39
Don McLean	Homeless Brother	Japan, mini LP sleeve, SHM, 2019 rem.	$39
Don McLean	Solo (2CD)	Japan, mini LP sleeve, SHM, 2019 rem.	$52

Vinyl - PreOrder

Nils Lofgren	Blue With Lou	2-LPs	$32
Rolling Stones	Honk:Best Of 1971-2016	2-LPs	$37
Jordan Rudess	Wired For Madness	2-LPs	$25
Todd Rundgren & Utopia	Live At The Chicago Theater 2018		$40
Tal Wilkenfeld	Love Remains		$23

DVD & Blu-Ray- PreOrder

Randy Bachman	Bachman (Special Edition)	**DVD**	documentary	$18
Randy Bachman	Bachman (Special Edition)	**Blu-Ray**	documentary	$23

New cassettes available. Titles released every week.

Compact Discs-Available

Automatic Man	Self-titled	encore pressing of the 1976 prog album	$15
Avantasia	Moonglow	2019 power metal album	$14
Avantasia	Moonglow (2CD)	Japan, Limited Edition	$49
Walter Becker	The Rare Tracks Collection		$14
Bedouin	Time Is Made Of Gold	2019 **Hawkwind's Alan Davey** solo album	$14
Blossom Toes	If Only For A Moment	1969 psych album, remastered	$19
David Bowie	Small Club Broadcast Paris Show 1999	radio broadcast	$14
Edgar Broughton Band	Wasa Wasa + 5	1969 psych album remastered	$14
Jack Bruce	Live At The Rockapalast 1980, 1983 & 1990 (5CD2DVD)		$32
John Cale	Vintage Violence	1970 **Velvet Underground** solo album, rem.	$14
Candlemass	Door To Doom		$15
Chicago	A Poem For The People Live 1970	radio broadcast	$13
Gene Clark	Roadmaster	1973 album remastered	$14
Claypool Lennon Delirium	South Of Reality	2019 album	$14
Dennis Coffey	Live At Bakers 2006		$16
Coldcut	Philosophy	1993 future jazz album remastered	$14
Cream	London Sessions 1966 & 1967	radio broadcast	$14
Dream Theater	Distance Over Time	2019 prog metal album	$14
Dream Theater	Distance Over Time + 1	Digi-pak Edition	$17
Dream Theater	Distance Over Time + 11 (2CD)	Japan, Blu-Spec 2	$45
Bob Dylan	Spirit Of Radio Early 60s (3CD)	radio broadcast	$20
Les Dudek	Say No More	1977 blues rock album, remastered	$14
End Machine	Self-titled	2019 hard rock album	$14
End Machine	Self-titled + 1	Japan	$34
Agnetha Faltskog	Som Jar Ar	1970 **Abba** solo album remastered	$14
Don Felder	American Rock & Roll	2019 album w/ many great guests	$13
FM (UK)	Italian Job Live 2018 (CD/DVD)		$16
Jerry Garcia	Electric On The Eel (6CD)	3 complete previously unreleased shows	$43
Grateful Dead	Mountain View 1994 Live (2CD)	radio broadcast	$18
Greenslade	Time & Tide (2CD)	1974 prog rock album, deluxe edition	$22
Greenslade	Bedside Manners Are Extra (CD/DVD)	1973 prog album, remastered	$22
Greenslade	Spyglass Guest (2CD)	1974 prog album, remastered	$18
Greenslade	Self-titled (2CD)	1973 prog album, remastered	$18
Greta Van Fleet	Anthem Of The Peaceful Army	2018 heavy metal album	$13
Grin	Gone Crazy	1973 rock album w/ **Nils Lofgrin,** rem.	$14
Gary Hoey	Neon Highway Blues	2019 blues, guest **Eric Gales**	$15
Humble Pie	Joint Effort	1974-75 lost album	$14
Journey	Excape & Frontiers Live In Japan 2017 (2CD/DVD)		$29
Journey	Escape & Frontiers Live In Japan 2017 (2CD/BR)		$32
King Diamond	Songs For The Dead Live 2016 & 2015 (CD/2DVD)		$24
David Laborier	NEXT	2019 album	$18
LA Guns	Devil You Know	2019 hard rock album	$14
Last In Line	II	2019 heavy metal album	$14
John Lennon & Yoko	Wedding Album (50th)	1969 album , remastered	$15
Ramsey Lewis	Best Of: 20th Century Masters Millennium Collection		$10
Long Ryders	Psychedelic Country Soul	2019 album	$16
Long Ryders	State Of Our Union (3CD)	1985 album remastered, Deluxe Edition	$27
Lunatic Soul	Impressions	encore pressing of the 2011 prog album	$11
Yngwie Malmsteen	Blue Lighnting		$15
Yngwie Malmsteen	Blue Lightning + 2	Limited Edition	$21
Yngwie Malmsteen	Blue Lightning + 4	Japan, Blu-Spec CD	$42
Man	Faith-Live At Theaterhaus Stuttgart (2CD/DVD)		$22
John Mayall	Nobody Told Me	2019 blues album w/ many great guests	$15
Metal Church	Damned If You Do	2018 metal album	$13
Joni Mitchell	Den Haag 1983	radio broadcast	$14
The Moody Blues	In Search Of Lost Chord (3CD/2DVD/BK) Super Deluxe Edition	**SALE**	$60
Neal Morse	Great Adventure (2CD)	2019 prog album	$20
Neal Morse	Great Adventure (2CD/DVD)	Special Edition	$29
The Mute Gods	Atheists & Believers	2019 prog album, guest **Alex Lifeson**	$15
Mystery	Theatre Of The Mind + 1	2018 edition of the 1996 prog album	$22
Mystery	Lies & Butterflies	2018 prog album **SALE**	$18
New Nektar	Megalomania	2019 Nektar prog album	$17

PO Box 1514
Manchester, NH 03105
USA

METRO CITY RECORDS

Ad #478

Weekly Updates
available at our website
www.MetroCityRecords.com

If you don't see it here, call for price & availability.

New Revenge	Enemies & Lovers	2019 hard rock supergroup album	$16
New Revenge	Enemies & Lovers + 1	Japan	$32
Michael Nesmith	Songs 1970-1994 (12CD)	w/ some bonus tracks	$75
Nucleus & Ian Carr	Torrid Zone The Vertigo Recordings 1970-75 (6CD)		$55
Overkill	Wings Of War	2019 thrash metal album	$14
O.R.K.	Ramagehead	2019 prog album	$15
Billy Paul	Me & Mrs Jones: The Anthology 1969-85 (2CD)		$20
PFM	Celebration: Live In Nottingham 1976 (2CD)		$23
Suzi Quatro	No Control	2019 album	$15
Queensryche	Verdict	2019 album	$15
Queensryche	Verdict (2CD)	Limited Edition Box Set	$36
Terry Reid	Live In London 2010 (2CD)		$20
Renaissance	A Song For All Seasons (3CD)	1978 prog album, remastered	$30
The Residents	Mole Box: Complete Mole Trilogy (6CD)	w/ unreleased studo & live material	$37
Keith Richards	Talk Is Cheap	30th Anniversary	$11
Keith Richards	Talk Is Cheap (2CD)	Deluxe	$16
Keith Richards	Talk Is Cheap (2CD/2LP/2-7IN/BK)	Deluxe Edition Box	$175
Rock Goddess	This Time	2019 female heavy metal album	$16
RPWL	Tales From Outer Space	2019 prog album	$16
Todd Rundgren's Utopia	Live At The Chicago Theater 2018 (2CD/DVD/BR)	**SALE**	$28
Leon Russell	Live At Gilley's 1981		$14
Santana	Tanglewood Live 1970	radio broadcast	$13
Klaus Schulze	Timbres Of Ice	Part of the 2002 "Contemporary Works 2"	$20
The Searchers	When You Walk In The Room Complete Pye Recordings 1963-67 (6CD)		$42
Simple Minds	Rejuvenation 2001-2014 (7CD/DVD)		$85
Soft Machine	Hidden Details	2018 prog album	$18
Tedeschi Trucks Band	Signs	2019 album	$14
Tedeschi Trucks Band	Signs + 1	Japan, SHM	$36
TNT	Encore Live In Milan (CD/DVD)		$18
Devin Townsend	Empath	2019 album	$15
Robin Trower	Coming Closer To The Day	2019 blues album	$15
Robin Trower	Studio Albums 1973-83 (10CD)		$34
Robin Trower	At The BBC 1973-75 (2CD)		$14
The Tubes	Self-titled	1975 punk rock album, remastered	$14
Tug Of War	Soulfire	2019 hard rock album	$15
Nik Turner	Final Frontier	2019 **Hawkwind** solo album	$14
Flame Tree	Flame Tree	2016 album featuring **Nik Turner**	$15
UK	Night After Night (2CD/Blu-Ray Audio))	full concert release, remastered	$29
U.D.O.	Steelfactory	2018 heavy metal album	$15
Uncle Walt;s Band	Self-titled + 11	1974 album	$16
Under Fire	Self-titled (2CD)	1997 hard rock/aor album	$18
Tal Wilkenfeld	Love Remains	2019 album	$14
Barry White	Ultimate Collection	18-tracks	$10
Winger	Complete Atlantic Recordings (2CD)	3 albums on 2 CDs	$19
Wishbone Ash	Live In Tokyo 1978	1979 album, remastered	$14
Yardbirds	Live & Rare (4CD/DVD)		$64
Neil Young & Crazy Horse	Santa Cruz 1984 Live	radio broadcast	$14
Neil Young	Time Fades Away Tour Washington DC 1973	radio broadcast	$14
Neil Young	Paris 1989 Classic Acoustic Broadcast	radio broadcast	$14
Frank Zappa	Zappa In New York (5CD)	40th Anniversary	$99

Vinyl (LP & 7 inch) - Available

Big Brother & The Holding Co.	Supper On River Rhine	10 inch, colored vinyl, limited	$26
David Bowie	Spying Through A Keyhole	(4) 7-inch	$35
Johnny Colla	I Hear Voices	limited, **Huey Lewis** member **SALE**	$5
Humble Pie	Joint Effort	limited white vinyl	$25
John Lennon & Yoko	Wedding Album		$37
Yngwie Malmsteen	Blue Lightning	2-LPs	$26
New Nektar	Megalomania		$25
Robin Trower	Coming Closer To The Day		$23
Whitesnake	Slide It In	2-LPs	$33
Neil Young	Dead Man (Soundtrack)		$28
Frank Zappa	Zappa In New York (40th)	3-LPs	$44

Please call for many more new vinyl titles available.

DVD & Blu-Ray - Available

Foreigner	Live At The Rainbow 1978	**DVD**	$16
Foreigner	Live At The Rainbow 1978	**Blu-Ray**	$21
Journey	Escape & Fronters Live In Japan 2017	**DVD**	$19
Journey	Escape & Fronters Live In Japan 2017	**Blu-Ray**	$22
Movie	Bohemian Rhapsody	**DVD**	$29
Movie	Bohemian Rhapsody	**Blu-Ray & DVD**	$33
Movie	Bohemian Rhapsody	**4K Ultra HD & Blu-Ray**	$39
TNT	Encore Live In Milan	**Blu-Ray**	$21
Frank Zappa	When Zappa Came To Sicily 1982	**Blu_ray**	$25

Movies also available on DVD, Blu-Ray & 3-D Blu-Ray.

There are over **150** complete shows mostly from 2006 to 2007 on CD (**not** CDRs) and DVD.
Soundboard recordings authorized by **The Who**. Call for other shows that are available.

The Who	Live 08-23-02 Detroit MI	**2-CD**	limited	$13
The Who	Live 09-18-06 New York NY	**2-CD**	limited	$13
The Who	Live 11-14-06 Denver CO	**2-CD**	limited	$13
The Who	Live 12-02-06 Boston MA	**2-CD**	limited	$13
The Who	Live 06-26-07 London UK	**2-CD**	limited	$13
The Who	Live 09-23-06 Baltimore MD	**DVD**	limited	$13
The Who	Live 11-08-06 San Jose CA	**DVD**	limited	$13
The Who	Live 11-10-06 Las Vegas NV	**DVD**	limited	$13
The Who	Live 11-11-06 Palm Springs CA	**DVD**	limited	$13
The Who	Live 11-14-06 Denver CO	**DVD**	limited	$13
The Who	Live 11-25-06 Philadelphia PA	**DVD**	limited	$13

In memoriam

Hal Blaine

LOS ANGELES (AP) Hal Blaine, the Hall of Fame session drummer and virtual one-man soundtrack of the 1960s and 1970s who played on the songs of Frank Sinatra, Elvis Presley and the Beach Boys and laid down one of music's most memorable opening riffs on the Ronettes' "Be My Baby," died Monday, March 11.

Blaine died of natural causes at his home in Palm Desert, California, his son-in-law, Andy Johnson, told The Associated Press. He was 90.

On hearing of his death, the Beach Boys' Brian Wilson called him "the greatest drummer ever."

The winner of a Grammy Lifetime Achievement Award last year, Blaine's name was known by few outside the music industry, even in his prime. But just about anyone with a turntable, radio or TV heard his drumming on songs that included Presley's "Return to Sender," the Byrds' "Mr. Tambourine Man," Barbra Streisand's "The Way We Were," the Beach Boys' "Good Vibrations," dozens of hits produced by Phil Spector and the theme songs to "Batman," "The Partridge Family" and other shows.

As a member of the Los Angeles-based "The Wrecking Crew," studio musicians who also included keyboard player Leon Russell, bassist Carol Kaye and guitarist Tommy Tedesco, Blaine forged a hard-earned virtuosity and versatility that enabled him to adapt quickly to a wide range of popular music. According to the Rock & Roll Hall of Fame, he played on 40 No. 1 hits, 150 top 10 songs. Blaine also played on eight songs that won Grammys for record of the year, including Sinatra's "Strangers in the Night" and Simon & Garfunkel's "Bridge Over Troubled Water."

He may be the only drummer to back Presley, Sinatra and John Lennon.

Some accounts have Blaine playing on 35,000 songs, but he believed that around 6,000 was more accurate, still making him a strong contender for the most recorded drummer in history. In 2000, he was inducted into the Rock Hall of Fame.

Blaine nicknamed himself and his peers "The Wrecking Crew," because they were seen by their more buttoned-down elders as destructive to the industry — an assertion that Kaye and others disputed. Many members of The Wrecking Crew worked nonstop for 20 years, sometimes as many as eight sessions a day, a pace that led to several marriages and divorces for Blaine.

As more bands played on their own records and electronic drums arose, business dropped off in the 1980s even as younger musicians such as Max Weinberg of the E Street Band cited his influence.

Blaine, the son of Jewish immigrants, was born Harold Simon Belsky in Holyoke, Massachusetts. By age 8, he was already drumming, using a pair of dowels he removed from a seat in the living room. He was a professional by age 20 and within a few years switched from jazz to rock after being approached during a gig at the Garden Of Allah hotel in Hollywood.

"This guy came in," Blaine told Modern Drummer, "and said, `Hey kid, I've been watching you for a couple of days. You want to make some bucks? I got a singer (Tommy Sands) over here and he's going to be signed by Capitol Records, but he needs a drummer."

John Kilzer

MEMPHIS, Tenn. (AP) — John Kilzer, a singer and songwriter from Tennessee whose music career spanned 30 years and who became a pastor after undergoing drug recovery, has died.

Kilzer's death was disclosed by St. John's United Methodist Church in Memphis, where he served as an associate pastor for recovery ministries. A cause of death was not disclosed. The church said in a statement that it was a sudden death.

According to biographies on websites for the church and Archer Records, the Jackson, Tennessee-native recorded two albums under the Geffen label, "Memory in the Making" in 1988 and "Busman's Holiday" in 1991. Roseanne Cash, Trace Adkins and Maria Muldaur recorded his songs.

John Kilzer and the Scars were scheduled to play at the Beale Street Music Festival in May.

MICHAEL OCHS ARCHIVES / HANDOUT / GETTY IMAGES

STORE DIRECTORY

ALABAMA

Mobile Records
140B S. Sage Ave.
Mobile, AL 36606
PH: 251-479-0096
FAX: 251-342-9252
Email: kglassal@aol.com
Hours: Mon.-Sat. 11am - 7pm • Sun. 1-5pm
Check us out on Facebook

We have 3,500 square feet of space. Large front area for new and used vinyl in most every genre plus a dedicated 45 alley way, a country music and 78 room. We stock vinyl records…new & used in every category you can think of and probably a few more. Our aim is to be a great record collector destination.

CALIFORNIA

Hungry Heart Records
201 E. Florida Ave.
Hemet, CA 92543
951-391-1212
www.facebook.com/hungryheartrecords

LPs, CDs, DVDs; All types of music; 45s, memorabilia; Wed-Sat 11-6

Record Surplus
12436 Santa Monica Blvd. (at the corner of Santa Monica Blvd. & Centinela Ave.)
Los Angeles, CA 90025
310-979-4577
recordsurplus@gmail.com
www.recordsurplusla.com
facebook.com/recordsurplus
instagram.com/record_surplus
twitter.com/record_surplus
Open 7 days: Mon.-Sat. 11am - 10pm
Sun. 11am - 7pm

Visit Record Surplus, one of the largest record stores in Los Angeles! Founded in 1985 and known as "the last record store," Record Surplus is an old school record shop popular with local music lovers and visitors from around the world. We buy and sell Vinyl Records and CDs, and we offer a huge selection, fair prices and a laid back vibe. Our extensive inventory includes new and used Vinyl LPs, 45s, 12 inch singles and box sets plus used CDs and DVDs. You will find music for every budget at Record Surplus, from $1 records in our sizable bargain section to amazing vintage vinyl and rare collectibles. Music of all types is available: rock, jazz, soul, hip hop, blues, classical, international, latin, reggae, oldies, country, soundtracks, comedy, vocals and more. You will love our customer listening stations where you can preview Vinyl and CDs. We restock daily, so come in to Record Surplus and discover an amazing bounty of music!

Rockaway Records
2395 Glendale Blvd.
Los Angeles, CA 90039
323-664-3232
www.rockaway.com

Visit our website for a handpicked selection of our finest music and music collectibles. To see our full inventory, including a great selection of used Vinyl, CDs & Blu-Rays/DVDs, visit our retail store now open 6 days a week: Sun. 11am - 7pm, Mon. 1pm - 6pm, Tues. CLOSED, Wed. 1pm - 6pm, Thurs. 1pm - 6pm, Fri. 11am - 7pm, Sat. 11am - 7pm

FLORIDA

Remember Wynn Records
Mitchell Seale
7007 Lanier Drive
Pensacola, FL 32504
850-476-8630
rememberwynn@bellsouth.net

Go to the beach, then drop by our store. New & used LP's, 45's, cassettes, R-To-R's, new CD's & out-of-print CD's. Antique stereo equipment.

Rock & Roll Heaven, Inc.
1814 N. Orange Avenue
Orlando, FL 32804
407-896-1952 • FAX: 407-896-2130
sales@rock-n-rollheaven.com
www.rock-n-rollheaven.com

Central Florida's oldest and largest source for every format and every category including books, mags, t-shirts, posters, 12s, 45s, LPs, CDs, new-used, everything! Hundreds of thousands of vinyl available.

GEORGIA

Fantasyland Records
360 Pharr Rd. NE, Suite B
Atlanta, GA 30305
404-237-3193 • fantasyland41@hotmail.com
www.facebook.com/fantasylandrecords

Since 1976, Atlanta's premiere used record store. Buy-Sell-Trade. We carry the city's finest selection of used records (LPs & 45s), CDs & tapes. All genres, from the 1950's through current day. Over 50,000 titles in stock. Classic rock, Indie/Alternative, pop, jazz, blues, soul, R&B, country, lounge, vocalist, 12" singles…and our favorite section, "Strange & Bizarre"!! Huge selection of golden oldies and collectible 45s. Now carrying a great selection of NEW VINYL. All the classic 1960's-1980's pop/rock and jazz reissues, plus many new releases on vinyl (most on beautiful 180 gram vinyl!). We also carry an amazing selection of music DVDs, super-cool posters and rock n roll collectibles. Come by and see why the likes of Robert Plant, Eric Clapton, Elvis Costello, Chris Robinson & Peter Buck make it a point of always stopping by our store when they're in town, to feed their vinyl collecting habits (or in the case of Mr. Plant, his 8 track collecting habits).

ILLINOIS

Blue Jay Way Records
524 South Main St.
Princeton, IL 61356
815-872-1935
bluejaywayrecs@yahoo.com
Blue Jay Way Records on Facebook!

45 years of collecting records comes out for others to enjoy! We have recently retired from our "real" jobs and are now dedicated to helping collectors find what they need..or want. Thousands of LP's, 45's, CDs, DVDs, Tapes, Books, Memorabilia, ALL Genres.

New titles added everyday! Fair prices and honest grading. Located 2 miles south of Interstate 80, Exit 56 (Princeton) and you can't miss it! Easy to find, friendly staff. Open Tuesday thru Friday 10-5, Saturday 10-4, closed Sunday & Monday. Buy, Sell, Trade.

Toad Hall Books and Records
2106 Broadway
Rockford, IL 61104
815-226-1259
Mon-Thur 12-6, Fri-Sat 11-6
Sun 12-5
Facebook/RockfordToadHall
Ebay: 1ToadHall
www.toadhallonline.com

Rockford's last standing original record store. 42 years in business. Hundreds of thousands of LP's. We stock all genres. Thousands of new vinyl titles as well as Record Store Day items. Mom and Pop store. Simply the best customer service at fair prices. We also carry CD's, DVD's, comic books, posters, audio equipment, tapes and books.

LOUISIANA

Euclid Records Nola
3301 Chartres Street
New Orleans, LA 70117
504-947-4348
orders@euclidnola.com
www.euclidnola.com

New Orleans' finest record store. A must visit in the Crescent city. Browse a huge selection of new and used vinyl. Specializing in rock, jazz, funk and local New Orleans favorites. Also, New Orleans largest selection of 45's. Monster 45 auctions on ebay (user name euclidnola). For news and events, please "like us" on facebook. WE TRAVEL THE WORLD FOR QUALITY COLLECTIONS.

MASSACHUSETTS

Planet Records
144 Mt. Auburn Street
Cambridge, MA 02138
617-492-0693
Website: www.planet-records.com
Email: planet@planet-records.com

Since 1983, New England's favorite Collector's Shop. Records, DVDs and compact discs. All genres. We Buy & Sell.

MICHIGAN

Dearborn Music - since 1956
22501 Michigan Ave.
Dearborn, MI 48124
313-561-1000 • www.Dearbornmusic.com
Hours: Monday-Saturday 9:30 am - 9:00 pm;
Sunday 11:00 am - 6:00 pm

We buy and sell new and used: Bluerays - CDs - LPs - 45s. We also sell a large variety of T-Shirts, Mugs, Posters & More!

MINNESOTA

Mill City Sound
812 Main Street
Hopkins, MN, 55343
952-456-6547
rob@millcitysound.com
www.millcitysound.com

New record store in downtown Hopkins, offering the best in new and used records & CD's and a complete line of analog stereo equipment. We buy record collections.

STORE DIRECTORY

MISSOURI

Euclid Records
19 N. Gore Ave.
St. Louis, Missouri 63119
314-961-8978
orders@euclidrecords.com
www.euclidrecords.com

A St. Louis institution for over 35 years. Euclid has one of the deepest and best curated selection of new & used vinyl & CDs in the Midwest. Our eBay store is known throughout the world as the finest prevailer of rare Jazz vinyl on the web (user name euclidrecords) with new items added daily. For news and events, please "like us" on Facebook. WE TRAVEL THE WORLD FOR QUALITY COLLECTIONS.

NEVADA

Wax Trax Records, Inc.
2909 S. Decatur
Las Vegas, NV 89102
702-362-4300
FAX: 702-362-4340
waxtraxlv@gmail.com

Over 1,000,000 LP's, 45's, 78's, CD's & all kinds of music memorabilia. A must for the true collector. Just purchased 50,000 45's, Rockabilly, instrumentals, Doo-Wop, R&B and Soul. All mint. When in Vegas, stop in. Mail order also.

NEW JERSEY

A & M Music Center
238 Stuyvesant Ave.
Lyndhurst, NJ 07071
alanmaisano@hotmail.com

Records, CD's and DVD's; Classic Rock, 1960's, 1970's. Please send want list, (include phone number). FREE Two-Day USPS priority mail shipping on all orders. Stop by monthly for in store promotions, which always includes 50% off on all LP's as prices listed in Goldmine's Album Price Guide. Special Orders are welcomed. Hard to find items are our specialty. FREE live concerts every month by local and national recording artists. M-F 9 am - 12 pm, 1 pm - 5 pm, Sat. 1 pm - 6 pm.

NEW YORK

Infinity Records
510 Park Blvd.
Massapequa Park, NY 11762
516-221-0634
vinylriver@aol.com
www.infinityrecordsusa.com

We Buy Sell & Trade. Jazz, Soul, Disco, Classical, Rock, Doo-Wop, Country, Comedy, Folk, Psych, Ethnic, LP's, anything on vinyl… 12's, 45's, guitars as well as all music memorabilia T-Shirts, Record Awards, Vintage Posters etc. The Best New Vinyl LP selection in New York. Voted 3 times the Best Independent Record Store in the Long Island, New York area. Foreign Dealer Collectors always welcome. Volume discounts given. Visa/Mastercard/ Amex gladly

Infinity Records cont.

accepted. Visit us once and you will always come back. 25th Anniversary.

OHIO

Omega Music
318 E. 5th Street
Dayton, Ohio 45402
937-275-9949
omegamusicdayton@gmail.com
www.omegamusicdayton.com

Buy-Sell-Trade. We offer the largest selection of new and used records in the Miami Valley area, with well over 13,000 items in stock. New items go out daily! We also specialize in CD's, movies, audio equipment and more! Open 7 days a week.

Parker's Records & Comics
1222 Suite C, Route 28
Milford, OH 45150
PH/FAX: 513-575-3665
dkparker39@fuse.net
www.parkersrc.com
Tuesday-Saturday 11 am - 7 pm

Over 39,000 sound clips on the Website. Specializing in 50s & 60s. Over 250,000 45s & 10,000 33s. Send want lists. Accepting MasterCard/VISA & NOVUS cards.

PENNSYLVANIA

Flipside Records & Collectibles
940 Hermitage Road
Hermitage, PA 16148
724-342-0824
FAX: 724-981-2857
E-Mail your want lists: flipside@flipmall.com
www.flipmall.com

Over 2,000,000 selections/All types of music/ Want lists welcome!

WISCONSIN

Paramount Record Shop
402 E. Main St., Watertown, WI 53094
608-513-1158 • Kenn@PGuitars.net
www.ParamountRecordShop.com
Monday-Thursday - By Appointment
Friday & Saturday - 12pm - 5pm

Old School record store vibe offering cream of the crop vintage vinyl without the filler. New import vinyl arriving daily. We pay top dollar for quality collections!

Advertise your store amongst your competitors!

Want to reach more customers?

List your record store in the Store Directory listings for one year (12 issues) for only **$295.00**

Call or email: **April Krueger**
888-457-2873 x 13654
Direct No.: **715-318-0996**
April.Krueger@fwmedia.com
www.goldminemag.com

In Memoriam

Dick Dale

LOS ANGELES (AP) — Dick Dale, whose pounding, blaringly loud power-chord instrumentals on songs like "Miserlou" and "Let's Go Trippin'" earned him the title King of the Surf Guitar, has died at age 83 on March 16.

His former bassist Sam Bolle says Dick Dale passed away Saturday night. No other details were available.

Dale liked to say it was he and not the Beach Boys who invented surf music—and some critics have said he was right.

An avid surfer, Dale started building a devoted Los Angeles fan base in the late 1950s with repeated appearances at Newport Beach's old Rendezvous Ballroom. He played "Miserlou," "The Wedge," "Night Rider" and other compositions at wall-rattling volume on a custom-made Fender Stratocaster guitar. His fingering style was so frenetic that he shredded guitar picks during songs, a technique that forced him to stash spares on his guitar's body. Dale said he developed his musical style when he sought to merge the sounds of the crashing ocean waves he heard while surfing with melodies inspired by the rockabilly music he loved. He pounded rather than plucked the strings of his guitar in a style he said he borrowed from an early musical hero, the great jazz drummer Gene Krupa.

His star dimmed after the Beatles led music's British invasion onto the pop charts in 1964 and his record label dropped him. His career also was sidelined by a battle with cancer in the 1960s and a serious foot infection in the 1970s that was the result of a surfing injury.

Dale continued to tour into his 80s, in part he said to pay the medical bills that advancing age was saddling him with. Having beaten cancer in the 1960s, he suffered a serious recurrence in 2015.

Born Richard Anthony Monsour in Boston on May 4, 1937, Dale moved to Los Angeles with his family in 1954, where he immediately fell in love with surfing and the electric guitar.

Self-taught on guitar, the left-handed Dale couldn't afford a custom-made model, so early on he played a standard right-hand guitar upside down and backward. That ended after a meeting with legendary guitar builder Leo Fender, who offered to make Dale his own left-handed model if he'd test a line of guitars and amplifiers Fender was developing He played so loudly that he blew up one amplifier after another until a frustrated Fender built him a "Dick Dale Dual Showman" doubled-sized amp. It was a model that would become popular with aspiring Los Angeles guitarists.

As he began to become well known, he began calling himself Dick Dale, explaining years later that a radio disc jockey had suggested it was a better name for a rock star than Richard Monsour.

Bernie Torme

NEW YORK (AP) — Bernie Torme, a guitarist for Ozzy Osbourne, died March 17, a day before his 67th birthday, according to his drummer.

Drummer Mik Gaffney told The Associated Press on Tuesday that Torme died on Sunday at a London hospital. Gaffney said Torme had pneumonia in both lungs and was on life support for four weeks.

Osbourne tweeted: "What a sad day. We've lost another great musician. Bernie was a gentle soul with a heart of gold. He will be dearly missed. I send my sincere condolences to his family, friends and fans. Rest in Peace Bernie."

In 1979 Torme joined Deep Purple singer Ian Gillan's band Gillan. He later joined Osbourne on tour as his guitarist.

Torme has recorded over 24 albums throughout his career as a solo artist or band member.

COLLECTOR TO COLLECTOR

Rock & Roll Autographs

Since 1968

We must be doing something right!

Write for free catalog and current list.

HEROES & LEGENDS

18034 Ventura Blvd. #204
Encino, CA 91316

818-342-2800

E-Mail: **Heroesross@aol.com**

Vinyl Moose...

we carry all genres from Doo Wop to Rap

1950's to present...Beatles, alternative, soundtracks, country thousands of 45's & albums

One stop shopping....100% satisfaction guaranteed....ship within 24 hours

Visit our store at

www.vinylmoose.com

As an introductory offer, there is always a 10% discount on your first order.

NEW OLD RARE — FIND IT AT — THE ORIGINAL **FLIP SIDE**

940 N. HERMITAGE RD.
HERMITAGE, PA 16148
PH: (724) 342-0824
FAX: (724) 342-0825

Just Next to the Vocal Group Hall of Fame

RECORDS & COLLECTABLES

940 N. Hermitage Rd., Hermitage, PA 16148
PH: (724) 342-0824 • FAX: (724) 981-2857

IN BUSINESS OVER 25 YEARS • OVER 2 MILLION RECORDS / CD'S

Over 350,000 + LISTED ONLINE AT: WWW.FLIPMALL.COM

ALL TYPES OF MUSIC & ARTIST COLLECTIBLES.
WE HAVE A HUGE SELECTION OF:

12" DANCE MIXES • SOUL • JAZZ • SOUND EFFECTS • BLUES • CLASSICAL POP • EASY LISTENING • FOLK • BIG BAND • COMEDY • ORIGINAL CASTS CHILDREN'S • SYMPHONY • ETHNIC • SURF & HOT ROD • R&B • DOO WOP NOVELTY • COUNTRY/WESTERN • ROCK-A-BILLY • POLKA • GOSPEL SOUND TRACKS • CHRISTMAS • OUT OF PRINT

"WANT LISTS WELCOME" **E-MAIL: ORDER@FLIPMALL.COM**

ROCKAWAY RECORDS
SINCE 1979

TOP PRICES PAID

FOR RARE VINYL, POSTERS & MEMORABILIA
NO COLLECTION TOO LARGE

ROCKAWAY RECORDS
2395 GLENDALE BLVD., LOS ANGELES, CA 90039
sales@rockaway.com • 323-664-3232

Retail Store open 6 days: Sun. 11 AM - 7 PM, Mon. 1 PM - 6 PM, Tues. CLOSED, Wed. 1 PM - 6 PM, Thurs. 1 PM - 6 PM, Fri. 11 AM - 7 PM, Sat. 11 AM - 7 PM

www.rockaway.com

www.veryenglish.com

Very English and Rolling Stone and Other Universal Sounds. ™

Huge FREE!!!! Collectible / Rare Catalog containing vinyl / CDs / colored vinyl / promos / rock clothing / send $3 stamps.

VERY ENGLISH AND ROLLING STONE
P.O. Box 7061
Lancaster, PA
17604-7061 U.S.A.

PHONE: 717-627-2081 EST
E-mail: sales@veryenglish.com
Since 1977

VISA MasterCard

DAVE'S RECORD DEN

Keeping the 45 Alive!

Set Sale Online @
www.DavesRecordDen.com

Call or write for a
Free 45 RPM Auction List

PH: 440.973.4011 | FX: 440.973.4193

Email: Davesrecd@gmail.com
P.O. Box 81 Berea, OH 44017

REVIEWS

MUSIC RELEASES TO CONSIDER FOR YOUR COLLECTION

THE EAGLES
HELL FREEZES OVER (25TH ANNIVERSARY EDITION)

Geffen/UMe (2-LP)

★★★★★

Most reissues are augmented with a few previously unreleased gems designed to tip the scale toward a purchase. On the 25th anniversary of The Eagles reunion record *Hell Freezes Over,* Geffen/UMe have kept things simple. This high-grade vinyl version was remastered, note for note by Bob Ludwig, and after the first spin it becomes clear that this was all that was required. The sonic adjustments noticeably improve what was already a very tight collection of music. A great spin just got even better.

The original sessions for *Hell Freezes Over* took place in April of 1994 at Warner Burbank Studios and featured the band's *Long Run*–era lineup of musicians. It spent two weeks at No. 1 on the Billboard 200 and ultimately sold over nine million copies. The Eagles, who have long been known for carefully re-creating their studio recordings in concert, had not previously captured that discipline on tape. Their 1980 live double album was more of a mess. Recorded over four years, with different lineups, in multiple venues the collection does not hold together very well. *Hell Freezes Over* is more of a studio release than a live rendition of well-known songs which makes this remaster a tastier item to dig into.

I chose to spin it on two different systems. The first was on a Thorens TD-160 powered through a McIntosh C-28 preamp and a M250 amp. This late '60s/early '70s gear proved their long standing reputation for warmth and great sonic depth relaying a remarkable amount of clarity. While the original recording was slick the digital reproduction on the CD format always felt a bit flat, especially on rockers like "Take It Easy." On this remastered edition the acoustic guitar strums are separated evenly, with nothing falling into what can only be described as a "blur." There was a bit of distance in that song's left channel guitar solo, but that might be the only technical glitch to be found in the entire record.

What really stands out on this record are the ballads. There the recording truly sounds live. Crispness can be found at the end of every verse making the record even more intimate than it was before. This remained true on the second listening. There on a late '70s Rega Planar 2 powered through a NAD C-352 pre-amp and an Adcom 5006 amp, the sound delivers the same exceptional clarity, less a good amount of the honey that McIntosh is known for. That was to be expected.

In total, the remaster works on so many levels. What it could never fix was the sub-marginal material that populates the first side of the record. Those once new songs still fall flat today. It's hard to believe that after a 14-year separation these members didn't arrive with new material that picked up where they famously left off. What's great about the vinyl version is that you can ignore that side entirely and instead get right to the gold, a good amount of which is here ready to be mined.

– Ray Chelstowski

JOHNNY THUNDERS
MADRID MEMORY

Cleopatra (CD/DVD)

★★★

This CD/DVD combo set documents a show in Madrid on June 14, 1984, the same Heartbreakers reunion tour that saw the recording of the *Live at the Lyceum* album. It's a straightforward presentation of a show originally filmed for broadcast on Spanish TV, complete with a long spoken intro by someone presumably associated with the program (no subtitles or identifying captions are provided).

The band walks on stage to sounds of crashing thunder, then blast straight into "Pipeline," and the 17-song set is an eclectic mix of songs by the New York Dolls, Thunders' solo material and the occasional cover tune. For the most part, it's edited in old school fashion; meaning, none of the frantic rapid-fire cutting you get into today's live videos. Though the footage isn't entirely complete; there are sudden jumps in the songs, where footage either didn't exist (or was too damaged?), the sudden cuts covered by the superimposition of some cheesy "fire effects."

By this point, the tour had also become something of a New York Dolls reunion, as a departing Walter Lure (he had

COLLECTOR TO COLLECTOR

Germany's largest mail order for Second-Hand CDs and records. Over 250,000 items from 1960 until now available.

http://www.funrecords.de

All items listed in our online database.
Worldwide shipping.
Get, also, our printed catalogue with over 250 pages.

Send $4 cash or 2 IRCs to:
Fun Records - Liebermannstrasse 87
13088 Berlin, Germany

---

www.Beatles4me.com

"Come visit our web site today!!!"

"Your #1 Beatles Source since 1977"

Check-out our "online" Beatles Catalog - It's FREE!!!
"Hard Copy" Beatles Catalog: $10.00

HEIN'S RARE COLLECTIBLES
P.O. Box 179, Little Silver, NJ 07739-0179 USA
Office: (732) 219-1988, email: garymhein@comcast.net
VISA OR PayPal / Member of The Better Business Bureau

MAIL ORDER AT ITS BEST!

VAL SHIVELY

R&B Records
Box B
Havertown, PA 19083
PH: 610.352.2320

email your want list to: ValShively44@gmail.com

OVER 4 MILLION 45s IN STOCK

49 Garrett Road, Upper Darby, PA 19082
Open Mon.-Sat. 12pm-6pm
Closed Sunday

IN BUSINESS SINCE 1966

- *Doo Wop • Rock & Roll • Soul*
- *Funk • Jazz • Latin • Pop*
- *Rockabilly • Garage • Punk*
- *Reggae • Instrumentals • Surf*
- *Blues • Comedy • Break-Ins*
- *Country • Gospel & More!*

NO AUCTIONS!
NO GAMES!
WE GET RECORDS EVERY DAY!

To see videos of the store, go to youtube.com and type in val shively.

WE HAVE THE LARGEST SELECTION OF 45s IN THE UNITED STATES!

Specializing in vocal group harmony
but stock all types of music: Original pressings & reissues.
We Also Carry: LPs, 12" Singles, Cassettes, CDs,
7" Picture Sleeves, Company Sleeves, White Sleeves,
8x10 Artist Photos.

website: ***www.valshively.com***
e-mail: ValShively44@gmail.com

VINTAGE VINYL
www.vvmo.com

TOP QUALITY RARE & OUT-OF-PRINT VINYL!

• Beatles • Stones • Rock & Pop
• Psychedelic • Progressive & Krautrock
• Jazz • Soul • Folk

We also carry Hard-To-Find & Collectable CD's!

Mailing Address:
925 Davis St., Evanston, IL 60201
PH: 847-328-2899 • Fax: 847-328-2934

TYPHOON MUSIC

ADDING TO YOUR COLLECTIONS SINCE 1980!

CD'S - VINYL - COLLECTIBLES

IMPORT SPECIALISTS

DYLAN-STONES-SPRINGSTEEN
ZEPPELIN-BEATLES-AND MORE

FREE WEEKLY CATALOG:
E-MAIL: typhoondisc@gmail.com

to go back to his day job) was replaced by Sylvain Sylvain, making the lineup for this show Johnny Thunders, Sylvain Sylvain, Jerry Nolan and Billy Rath. The Dolls' "Personality Crisis" is a great choice to follow "Pipeline," pumping with energy, and the band also takes Sylvain's "14th Street Beat" for a spin. "Sad Vacation" injects a mournful note into the proceedings; it was Thunders' tribute to his late friend, Sid Vicious. But an unexpected cover of the instrumental "Green Onions" gets the band right back into a more mellow groove.

The main set comes to a close with the Heartbreakers' lively "Born Too Loose." Then, following audience interviews (again without subtitles), comes a surprise; a four song acoustic set, with Thunders accompanied by an unknown guitarist, beginning with a somewhat ragged "Eve of Destruction." The show comes to a melancholy close with "You Can't Put Your Arms Around a Memory."

The songs are all played competently enough, but the band never really seems completely energized, to the point that someone in the audience shouts "Wake up!" at Thunders. Nonetheless, Thunders/Heartbreakers/New York Dolls fans will undoubtedly want to add this to their collections. Note: there's also a vinyl edition on "splatter vinyl."

– Gillian G. Gaar

JOURNEY
LIVE IN JAPAN 2017: ESCAPE + FRONTIERS
Eagle Rock Entertainment (DVD+2-CD, Blu-ray+2-CD)
★★★½

To celebrate the 35th anniversary of their mega-platinum LP *Escape*, Journey took to the stage at Japan's legendary Budokan arena in early 2017 to perform the album in its entirety, along with nearly all the follow-up, 1983's *Frontiers*. All the AOR-heavy action is captured on the entertaining *Live in Japan 2017: Escape + Frontiers*, released on DVD+2-CD and Blu-ray+2C-D.

The 26-song set is performed by longtime band members Neil Schon (guitar), Jonathan Cain (keyboards/rhythm guitar), Ross Valory (bass), Steve Smith (drummer, who returned to the fold in 2016), and Arnel Pineda (lead vocals); all but Pineda, of course, appeared on the original *Escape* and *Frontiers* albums back in the day. Pineda does an admirable job of replacing former lead vocalist Steve Perry, hitting all the requisite high notes and exhorting the Budokan crowd throughout. Pineda is no longer "the new guy" in the band, having been with Journey since 2007, or, as Ross Valory informs the crowd at the close of the set, "longer than any other singer." Pineda's extremely Steve Perry-like vocal gymnastics on "Faithfully" is just one of the performances that wows the assembled here.

The band is spot-on as they run through Journey classics such as the omnipresent "Don't Stop Believin'" (which kicks off the set), the power ballads "Faithfully" and "Open Arms," the punchy rocker "Separate Ways" and the Top 10 hit "Who's Crying Now." Schon solos and shreds all over the place, stopping just short of self-indulgence, while Cain's keyboard flourishes and Smith's often jazz-influenced drumming are highlights. The camera crew does an excellent job of capturing the ensemble playing, while the video direction is nicely paced.

The band is able to breathe new life into the hits while also pulling out relative obscurities such as the energetic "Dead or Alive" and the soaring "Lay it Down," the latter being one of three tunes more than ably sung by auxiliary musician Travis Thibodaux. Oddity: the only song not performed from either of the two albums is "Troubled Child" from *Frontiers*.

The set concludes with two tunes not included on *Escape* or *Frontiers*: "La Raza del Sol" (originally a B-side from the *Escape* era) is stretched out to an extended, 13-minute Latin-flavored jam which Neil Schon introduces as harkening back to his days with Santana; and the classic "Lovin', Touchin', Squeezin'," which works perfectly as a hands-in-the-air, singalong finale (and which features some instrumental bits of Joe Walsh's "Rocky Mountain Way" tossed in for good measure). While it probably won't win them many new fans, *Live in Japan 2017* proves that nearly 40 years after their commercial heyday, Journey can still deliver the goods in a live setting.

– John M. Borack

ARCH / MATHEOS
WINTER ETHEREAL
Metal Blade Records (CD)
★★★

This year has seen a resurgence for progressive metal, as two of the genre's pioneering bands, Dream Theater and Queensrÿche, have put out excellent new releases. If there's a third band that belongs in the holy trinity of prog metal, it's Fates Warning, a contemporary of the aforementioned two that has been going since 1982. And while

QUICK PICKS

BY GILLIAN G. GAAR

PROFESSOR LONGHAIR
LIVE ON THE QUEEN MARY
Harvest/MPL (LP, CD)
Genre: Blues

On March 24, 1975, Paul and Linda McCartney hosted a party on the Queen Mary, docked in Long Beach, California. The occasion was the end of recording sessions for Wings' *Venus and Mars* sessions, and as the sessions had been held in New Orleans, who better to provide the music than blues legend Professor Longhair? Here's the very performance that dazzled the star-studded gathering (which included fellow ex-Beatle George Harrison).

CHRIS SALEWICZ
JIMMY PAGE: THE DEFINITIVE BIOGRAPHY
Da Capo Press (Hardback)
Genre: Hard Rock

A first rate biography, covering the entire breadth of Page's career. Naturally, Led Zeppelin takes up most of the story, with Page portrayed as that band's primary driving force. But Salewicz doesn't neglect Page's crucial early years, as well as the post-Zeppelin era, and a close examination of Page's well-known interest in the occult.

JOHN HARTFORD
BACKROADS, RIVERS & MEMORIES
Real Gone Music (CD)
Genre: Country, Bluegrass

"Gentle on My Mind" is enough to secure Hartford's place in music history, and this release is real treasure trove for his fans. Most of the songs are previously unreleased demos (including one of "Gentle"), and there are also very rare singles from his Ozark Mountain Trio days ("Greenback Dollar" is a highlight).

MARTIN POPOFF
QUEEN: ALBUM BY ALBUM
Voyageur Press (Hardback)
Genre: Classic Rock

Popoff elicits comments from a variety of music industry insiders about every Queen album. High profile contributors include Paul McCartney, Dee Snider, David Ellefson (Megadeth), and Queen producer Reinhold Mack. In an interesting twist, two of the contributors (Patrick Myers and Nina Noir) are Freddie Mercury impersonators.

Fates Warning hasn't put out a new album since *Theories in Flight* in 2016, this year brings a fresh release from Arch/Matheos, a side project reuniting founding vocalist John Arch with guitarist Jim Matheos, the only member to be in every Fates Warning lineup.

It's been a while. The first Arch/Matheos release, *Sympathetic Resonance*, came out in 2011 and marked the first time the duo worked together since Arch left Fates Warning in 1987. But their 2019 CD, *Winter Ethereal* is a fresh offering that matches the power and precision of the pair's earlier album and original works with Fates Warning.

In classic prog-rock fashion, *Winter Ethereal* kicks off with an epic, the nine-minute-plus "Vermillion Moons." Based around a chugging guitar riff, it's a showcase for Matheos, who has chops to burn. Arch's vocal doesn't even start until around two minutes in, but his fierce howl (which recalls original Queensrÿche vocalist Geoff Tate) shows he's lost none of the range and power he had in the original band's formative years.

Most of the tracks on this album are based around Matheos' potent riffs and lead lines. "Wanderlust" is stacked with multi-tracked rhythm guitars, and offers some dynamics, breaking up the riffage with quieter passages.

"Solitary Man" is based around a slower rhythm that brings to mind Dio-era Black Sabbath. "Wrath of the Universe" may be the proggiest song on the album, offering adventurous chord progressions and a left-field vocal melody that wouldn't sound out of place on a Dream Theater album.

"Tethered" is a nice break from the metal mayhem, with acoustic guitars and a kick-drum beat. The production on this track is espe-

COLLECTOR TO COLLECTOR

SURROUND SOUND PRODUCTIONS PRESENTS
LEHIGH VALLEY MUSIC EXPO
SUNDAY, JUNE 2, 2019
10:00 AM - 4:00 PM
MERCHANTS SQUARE MALL 1901 S. 12th St. & Vultee Strs., ALLENTOWN, PA 18103
Featuring All Types Of Music Collectibles, Including 1000's Of Titles on CD and Tape, Albums and 45's Posters, Books and Other Hard-To-Find Music Collectibles + Indoor Antique & Food Shops Featuring Over 50 Vendors!
FOR ADDITIONAL INFO & RESERVATIONS CALL:
SURROUND SOUND PRODUCTIONS 801 N. Broad St., Wescosville, PA 18106
Email: Ldeco02@yahoo.com • www.surroundsoundproductions.com
BOB BOSAK 610-530-7606 • BOB KOSTEVA 610-837-7469
FROM NEW YORK & NEW JERSEY: I-78 West to PA Exit 57 (Lehigh St. North), go right, 1 mile, 50 2nd light at Vultee St., make right and go over railroad tracks to mall. Phone 610-797-7743 day of show
FROM PHILADELPHIA: PA Turnpike N.E. Extension, (RT476) North to exit 56 (Lehigh Valley), take Rt 22 East to 309 South to I-78 East to Exit 57 (Lehigh St. North), go left, 1 mile, to 2nd light at Vultee St., make right and go over railroad tracks to mall. Phone 610-797-7743 day of show
FROM HARRISBURG: I-78 East to Exit 57 (Lehigh St. North), go left, 1 mile, to 2nd light at Vultee St., make right and go over railroad tracks to mall. Phone 610-797-7743 day of show
FROM READING: RT 222 towards Allentown. Take I-78 East to Exit 57 (Lehigh St. North), go left, 1 mile, to 2nd light at Vultee St., make right and go over railroad tracks to mall. Phone 610-797-7743 day of show
SHOW ADMISSION: $2.00 With This Ad

Say hello to record shops that sell
GOLDMINE
A&M Music Center in Lyndhurst, NJ
Blue Jay Way Records in Princeton, IL
Mill City Sound in Hopkins, MN
Mobile Records in Mobile, AL
Omega Music in Dayton, OH
Paramount Record Shop in Watertown, WI
Planet Records in Cambridge, MA
Record Surplus in Los Angeles, CA
Toad Hall Books and Records in Rockford, IL
We'd love to add your shop to this list!
Contact April Krueger at 715-318-0996.
For the full list of shops that carry Goldmine, visit www.goldminemag.com.
You also can order copies of Goldmine directly from the source!
Email Missy Fenn at missy.fenn@fwmedia.com or call 1-800-726-9966, Ext. 13369.

CORE PRODUCTIONS
SPECIALIZING IN
BEATLES STONES 60s R&R
45s, LPs, EPs, DEMOS, THE REAREST OF THE RARE
CALL OR WRITE FOR FREE LISTS
JOE GIARDINA MAIN: 718 • 667 • 4080
eMAIL: JMGiardina1@yahoo.com

Collector To Collector ads are a great advertising value!
You can have your ad appear in *Goldmine* for only $115.
Promote your convention, your record store, or sell your personal collection.
Call or email today for complete advertising information:
April Krueger
715-318-0996 • April.Krueger@fwmedia.com

cially strong, as electric guitars are added for atmosphere and power.

"Straight and Narrow" again brings the prog, with the drums hitting clever time signatures.

Epics bookend this album, as its closer "Kindred Spirits" clocks in at 13 minutes.

The duo is joined by other Fates Warning alums on this album, including past and present members Joey Vera, Boby Jarzombek, Joe Dibiase and Mark Zonder. The bass and drum tracks are powerful and proficient throughout the album's generous 68-minute runtime.

Lyrically, while *Winter Ethereal* is not a concept album (a common trope in the prog-metal genre), its words do have a recurring theme, as stated by the band in press materials: "the mysterious weight or flight of human emotion that leaves us with more questions than answers." Arch wrote the lyrics based on the music Matheos provided, and the two clearly have a very strong songwriting connection, because their collaborations feel seamless.

Winter Ethereal's main limitation may be that its sonic onslaught is nonstop. Although some of the aforementioned songs have quieter moments, for the most part the album goes from one high-energy powerhouse to the next. Fans of the prog-metal style will be at home with that, but more variety may have made for a more adventurous album. Also, Arch rarely strays from his upper register, and more variety in vocal range would add dynamics to the sound.

Still, I can't fault Matheos' production work here. Reportedly the backing tracks were laid down in the musicians' respective home studios, after which Arch and Matheos cut their vocals and guitars at Matheos' studio; the guitarist then pulled the tracks together into a seamless whole. You'd swear all of the players were together in one room. And the album is clean and potent throughout—a state-of-the-art example of modern technology at its finest.

If you're a fan of Fates Warning, and the prog-metal genre in general, you'll find plenty to love in *Winter Ethereal*, a strong second release from a duo that hopefully won't take as long a break before their next release.

- Howard Whitman

VARIOUS ARTISTS
RUNAROUND WHO? 30 SONGS INFLUENCED BY DION DIMUCCI

Teensville Records (CD)

★★★★

Another sterling collection from Australia's Teensville Records, who specialize in compiling seldom-heard rarities from the '60s on compact disc. This time around it's a generous 30-song collection of tunes dating from 1960-1964 influenced by Dion DiMucci, with all the hand-clapping, finger-poppin', doo-woppin' street

CygnusRadio.com
Old-School, Free-Form Radio

Sundays
10am et (every other) – The Word according to KP w/Karen Ponzio
11am et – Every Little Thing w/Ken Michaels
Noonish et – The Loco Archives w/James Velvet & Rick Allison
5pm et – Risleydale's Roots, Rock, Radio w/Joey Maddalena
7pm et – Goldmine Radio Hour w/Patrick Prince & Ronald Webb

Mondays
10am et – The Allison Transmission w/Rick Allison
Noonish et – The Local Bands Show w/Rick Allison & Frank Critelli
1pm et – My Week That Was w/G.Gone
3:30pm et – New York Groove w/Howard Brian

Tuesdays
10am et – The Allison Transmission w/Rick Allison & Frank Critelli
1pm et – The Backroom w/Dennis Lamar
7pm et – Wrong Side of the Tracks Radio w/Chip McCabe
8pm et – Wingnut's Psychedelic Bubblegum Shop w/Ronald Webb

Wednesdays
10am et – The Allison Transmission w/Rick Allison
1pm et – Wrong Side of the Tracks Radio w/Chip McCabe
7pm et – Random Rock Free For All w/Joey Maddalena
9pm et – This Year's Model w/Maht Wells

Thursdays
10am et – The Allison Transmission w/Rick Allison
1pm et – Franorama 2.0 w/Fran Fried
7pm et – The Metal Dad w/Chip McCabe
9pm et – My Week That Was w/G.Gone

Fridays
10am et – The Allison Transmission w/Rick Allison
2pm et – The Metal Dad w/Chip McCabe
4pm et – Tones of Texas w/Tim Dittmar
5pm et – Rich's Mixed Tape w/Rich Piacentini
7pm et – Homegrown w/Rob DeRosa

Saturdays
11am et – Wingnut's Psychedelic Bubblegum Shop w/Ronald Webb
7pm et – Independent Corner w/Daniel Haight

www.cygnusradio.com
Always On. Everywhere.

corner swagger that implies.

Nearly a quarter of the songs on *Runaround Who* borrow heavily from Dion's 1961 chart topper "Runaround Sue," the finest example being the leadoff cut here, the swingin' "Little Orphan Girl" by Carlo (aka Carlo Mastrangelo, the bass singer in Dion and the Belmonts who became the group's lead vocalist after Dion split to go solo). Other "Sue" soundalikes are courtesy of Bobby Rydell, Gene Simmons (the "Haunted House" singer, not the KISS guy) and the more obscure Nino & the Ebb Tides and Vinnie Monte (whose vocals on "Hey Look at the Winter Snow" recall Neil Sedaka). The snappy "That Background Sound" by Buddy Sheppard and the Holidays is another straight-up pilfering of a classic Dion groove, with a bit of "Shout! Shout! (Knock Yourself Out)" and "Big Girls Don't Cry" tossed in for good measure.

There are a handful of recognizable names among the sea of artists such as Bobby Rio and Kenny Chandler, whose musical output has largely been lost in the mists of time: the late Dick Dale, who credibly croons his way through 1964's "Who Can He Be"; Brian Wilson, leading a one-off combo called the Survivors on "Pamela Jean," an unjustified stiff of a single that boasts a Wall of Sound-styled production; Paul Simon, who penned Tico & the Triumphs' "Noise" under his early nom de plume Jerry Landis; and Robert "Sad Eyes" John, whose "If Mary Only Knew" was released under his given name, Bobby Pedrick.

There are a few hilariously shameless efforts included on *Runaround Who*?: The Del Rays' "Run-Around Lou"—get it?—is redeemed ever-so-slightly by a sassy lead vocal, while Danny Jordan's "Runaround Sue's Getting Married" is torpedoed by annoyingly shrill female backing vocals. But the bulk of the collection is aces and harkens back to the innocent musical climate that existed in pre-Beatlemania America. Available via www.teensvillerecords.com.

– John M. Borack

KATE BUSH
THE OTHER SIDES
Rhino/Fish People (4-CD Set)

★★★★★

This release was initially only available as part of Kate Bush's recent remastered box sets (Part II on CD, Part IV on vinyl). So fans that didn't want to spring for a box set can happily now pick up this collection of non-album tracks on its own.

Though Bush's recording output has slowed to a trickle in the 21st century, that wasn't always the case. Most of her singles had a non-album recording on the B-side, and then there were extended remixes, and her appearances on compilations like *Two Rooms: Celebrating the Songs of Elton John & Bernie Taupin*, not to mention a re-recorded vocal (for her breakthrough single, "Wuthering Heights"), and a remix of remix ("Running Up That Hill"). And even the 34 tracks presented here don't include every non-album appearance.

These tracks represent something of an alternate, parallel career for Bush. "Ran Tan Waltz" is a tart number of female infidelity that matches the inverse happening on the A-side of the single, "Babooshka." "Be Kind to My Mistakes" was the only good thing to come out of a rotten movie (*Castaway*). The cover songs are exquisite; Bush's version of "Lord of the Reedy River" tops that of its composer, Donovan. She's also given you a small bonus: an actual unreleased track. "Humming" was recorded back in 1975, an unexpectedly upbeat track, far from the artful theatricality of the debut album she'd release in 1978.

These songs haven't exactly been readily available since their first release. The gentle, poppy "Passing Through Air," for example, appeared once on vinyl (on the "Army Dreamers" single), and once on CD (on the bonus discs included in the 1990 box set *This Woman's Work*). So, at the very least, *The Other Sides* keeps you from having to trawl through the used record bins and online sales for those one-off tracks you shouldn't have let get away. Don't miss out this time.

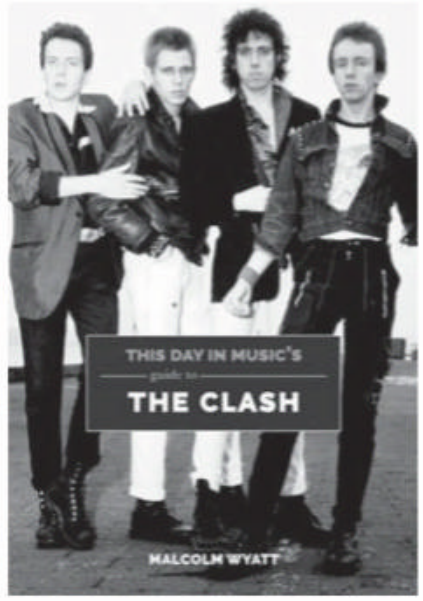
– Gillian G. Gaar

THIS DAY IN MUSIC'S GUIDE TO THE CLASH
BY MALCOLM WYATT
This Day In Music Books

★★★★

This is a very comprehensive and well-researched book and would be a good read for any Clash fan. While there are many great excerpts from archive interviews, one glaring drawback of the book is that there are no new interviews with the surviving members of The Clash. In addition, the author, Malcolm Wyatt, admits early in the book that he never got to see The Clash live.

Wyatt is not kind to one-time Clash manager Bernie Rhodes but is sympathetic to latter-day Clash members Vince White, Nick Sheppard and Pete Howard, and lays the blame for the critically panned, post-Mick Jones Clash album *Cut The Crap* at Rhodes' feet. Wyatt defends White, Sheppard and Howard, stating that they hardly



had anything to do with the recording of *Cut The Crap* and have been unfairly maligned over the years in regard to the album.

But the bulk of the book concerns The Clash's most memorable lineup of Mick Jones, Joe Strummer, Paul Simonon and Nicky "Topper" Headon. A considerable amount of biographical information on them is included in the book, and it really gives the reader a sense of who they are as people and what made the four of them such a combustible and memorable band. And their post-Clash lives are examined as well. In addition, a very detailed description of Strummer's December 2002 funeral is included. Many artists from U2's Bono to James Dean Bradfield of Manic Street Preachers are quoted regarding how seminal The Clash were to them in inspiring them to form their own bands. Bono states that the members of U2 attended The Clash's 1977 show at Dublin's Trinity College and that the U2 song "Out Of Control" was written about that night because the crowd were so aggressive that he was genuinely frightened. The Clash's interest in politics and social issues is discussed, such as their appearance at the massive 1978 Rock Against Racism show in London where they performed an incendiary set (some of which is featured in the film *Rude Boy*) in front of 80,000 fans.

The book includes a detailed look at The Clash's studio albums and Wyatt's take on what he considers their top 50 songs. The Clash's appearances in films, other books on the band and a Clash timeline are also featured.

One of the best lines in the book is Wyatt's description of Strummer in the early 1980s: "He was a man on a mission to save the world from Ronald Reagan and Duran Duran." Perfect.

– John Curley

BY LEE ZIMMERMAN

Over the course of his career **Seth Walker** has put his own stamp on the blues, stretching the parameters to encompass reggae, rhythm and his specific style of songwriting. While quick comparisons aren't easy to come by, there are hints of Paul Simon and James Taylor in his playful persona, thanks in large part to his amiable personality and easy, breezy demeanor. Although Seth has a number of previous albums to his credit, his latest, *Are You Open?* best represents his engaging exuberance. Unencumbered by dense or overly fastidious arrangements, each of the offerings in this 10 song set pull the listener in with an engaging charm and lack of pretence that immediately narrows the divide between artist and audience. The determined delivery of "No More Will I" and the calming caress of the title track exemplify the assured insistence of Walker's refrains. Indeed, Walker finds a smooth groove, proof that the blues can be blissful after all.

As half of the sadly unappreciated duo Lowen and Navarro, **Dan Navarro** was responsible for some of the most engaging efforts of the '80s, even though the band's lack of attention sadly undercut any wider recognition. Curiously, his own outings are few and far between — *Shed My Skin* is only his second official solo album — but his emcee role at his hotel room gatherings during the annual Folk Alliance confab affirm the fact that he's a pleasing performer with a slightly sardonic point of view. Widely respected among his peers, he managed to gather a cast of players that includes the cream of the West Coast session scene — Danny Kortchmar, Leland Sklar and Freebo, among them — as well as notable luminaries like Wendy Waldman, Janiva Magness and Tony Furtado. Even so, the delivery is a mostly low key affair, all sensitive ballads sung with a knowing perspective. Covers of "You Drove Me Crazy" and "Wichita Lineman" provide the initial draw, but there's not a single song here that doesn't seduce and satisfy.

Singer-songwriter **Steve Poltz** has released various albums intermittently over the years, but it takes a strong set of songs like his latest effort, *Shine On*, to bring him the attention he so assuredly deserves. "Everyone's got a spark. I know I do. Sometimes I lose my way," he suggests in his notes on the album's inner sleeve. If that's the case, Poltz has provided proof of his comeback here. With songs that veer from hushed circumspect to those that describe the exhilaration of riding in a pick-up truck and taking time out for sex midweek (!), Poltz plies a range of emotion into these offerings while retaining his charm and tenderness throughout. On the surface it seems like a barebones production, given that Poltz, producer Will Kimbrough and drummer Bryan Owings provide all the instrumentation wholly all on their own. Yet it's that very intimacy and assurance that makes *Shine On* so utterly radiant and illuminating.

Seth Walker, *Are You Open?*

Dan Navarro, *Shed My Skin*

Steve Poltz, *Shine On*

Glenn Shorrock, *Glenn Shorrock Sings Little River Band - The Hits Live in the Studio*

John Paul White, *Hurting Kind*

Tal Wilkenfeld had an accomplished career even before she entered the studio on her own. The young Australian bassist's resume included work with such notables as Jeff Beck, Prince, The Allman Bros., Mick Jagger and Herbie Hancock but when she opted to expand her efforts under her own aegis as a singer, songwriter, guitarist and producer the full range of her abilities were revealed. Consequently, her debut solo album *Love Remains* reveals a multifaceted artist capable of expressing a wide range of emotion and nuance. From the shrill opening of the ominous "Corner Painter" through to a series of songs that alternate between dark and light, Wilkenfeld welds a varied musical palette, one that's dark and complex and yet also intriguing every step of the way. Some of the material does prove intimidating — note her anguished vocals on the track called "Hard To Be Alone" — and yet given the overall immersive experience, it's also evident that Wilkenfeld invested both her artistry and her emotions in this effort without reservation. Consider this a most daunting debut.

Although the Little River Band lives on through a much later version of the band, its original vocalist **Glenn Shorrock** still holds the patent on the group's signature sound. A distinctive singer with a distinct and expressive delivery, he, as much as anyone, brought the band to success and stardom. While it's been a very long time since Shorrock stepped out on his own, the descriptively titled *Glenn Shorrock Sings Little River Band - The Hits Live in the Studio*, allows him to reclaims his right to the band's trademark sound. Backed by the astute accompaniment of a select studio band, he applies a rugged, well worn edge to these 10 trademark tunes, and though the group's distinctive harmonies often fall by the wayside, the arrangements are durable enough to find a favorable comparison to the originals. Mostly culled from LRB's extensive hit catalog, these songs still resonate in a way that's every bit as endearing as the originals.

There's little doubt that **John Paul White** casts what can only be described as a downcast disposition. The title of his new album, *The Hurting Kind*, affirms that suspicion, but certain songs — "This Isn't Going To End Well" and "You Lost Me" in particular — manage to drive the point home. Even those tracks that might initially suggest some optimism dispel that notion quickly. "The good old days were never the good old days," White insists on opening track "The Good Old Days." Of course White's no stranger to division and discord; his personal and professional relationship to Joy Williams in the band The Civil Wars reportedly didn't end well. It's been a few years since the two went their separate ways, but it's not difficult to imagine that *The Hurting Kind* still retains the smouldering embers of that ruined romance.

THE REAL ALICE

Many fans preferred **Alice Cooper** as a band rather than the solo project it became. Read what the surviving band members have to say about the strength of Alice Cooper as a group.

BY IVOR LEVENE

Alice Cooper can be considered the most schizophrenic moniker in the history of rock music. When you say, "Alice Cooper" you could be referring to the person, or you could be referring to the band. In fact, Alice Cooper is so closely associated with the character that vocalist Vincent Furnier plays, it can be hard to tell where one ends and the other begins, especially in the minds of the casual fan. Furnier legally took the name with him after he and the band parted ways in the mid '70s, and it can be a challenge to pull them apart.

Prior to the recording of the classic,*Welcome to My Nightmare* (1975), the band and the singer parted company. Alice said, "We just kind of went our own way." Alice, with Bob Ezrin in tow and Shep Gordon at the helm, went on to record the hugely successful *Welcome* album, and never really looked back, except perhaps in retrospect. In the 45 years since the breakup, the band has reunited a few times, for the Rock Hall induction in 2011 and more recently for a series of concerts in Europe in support of the last album, *Paranormal*. Many fans clamor to see and hear the original lineup, and we got a clear picture of the state of the union after speaking with the remaining members of the band.

Alice and the band have always been close to each other, and they have kept in close contact since the split. Drummer Neal Smith, bassist Dennis Dunaway and guitarist Michael Bruce all have some very interesting memories, and they were able to shine some light on the many-faceted diamond that is the Alice Cooper band. The group had a run of five commercially successful albums in the first half of the '70s, starting with *Love It to Death* in 1971, followed by *Killer*, *School's Out*, *Billion Dollar Babies*, and ending with *Muscle of Love* in 1973. That is a staggering pace by any standard, and with that the band joined the pantheon of rock music.

Even after more than four decades apart, each band member still has some vivid memories of their time together and apart. So, with that, we set out to separate the facts from fiction.

THE SPLIT

The most obvious and oft-repeated question is: Why did the band and Alice part ways in 1975, when they were at the top of their game? There have been various rumors and theories floating around for decades. Substance abuse, egos, not wanting to split the money five ways, creative differences... the list is long and varied. Alice himself said, "Never let the truth get in the way of a great story!" If there was a conspiracy to split the band up, it only exists in the minds of the fans. If you speak with anyone who was there, one thing that they all agree on is that Alice has always treated his ex-band mates with respect and support, and the same can be said about Alice's management. These interviews were set up at the behest of Alice's team, which made it obvious that Team Alice does a lot to support and help promote the band members. That doesn't however separate the band from a little rancor.

There are usually two sides to a story, however, in this case, there are four: Alice, Dennis, Michael and Neal.

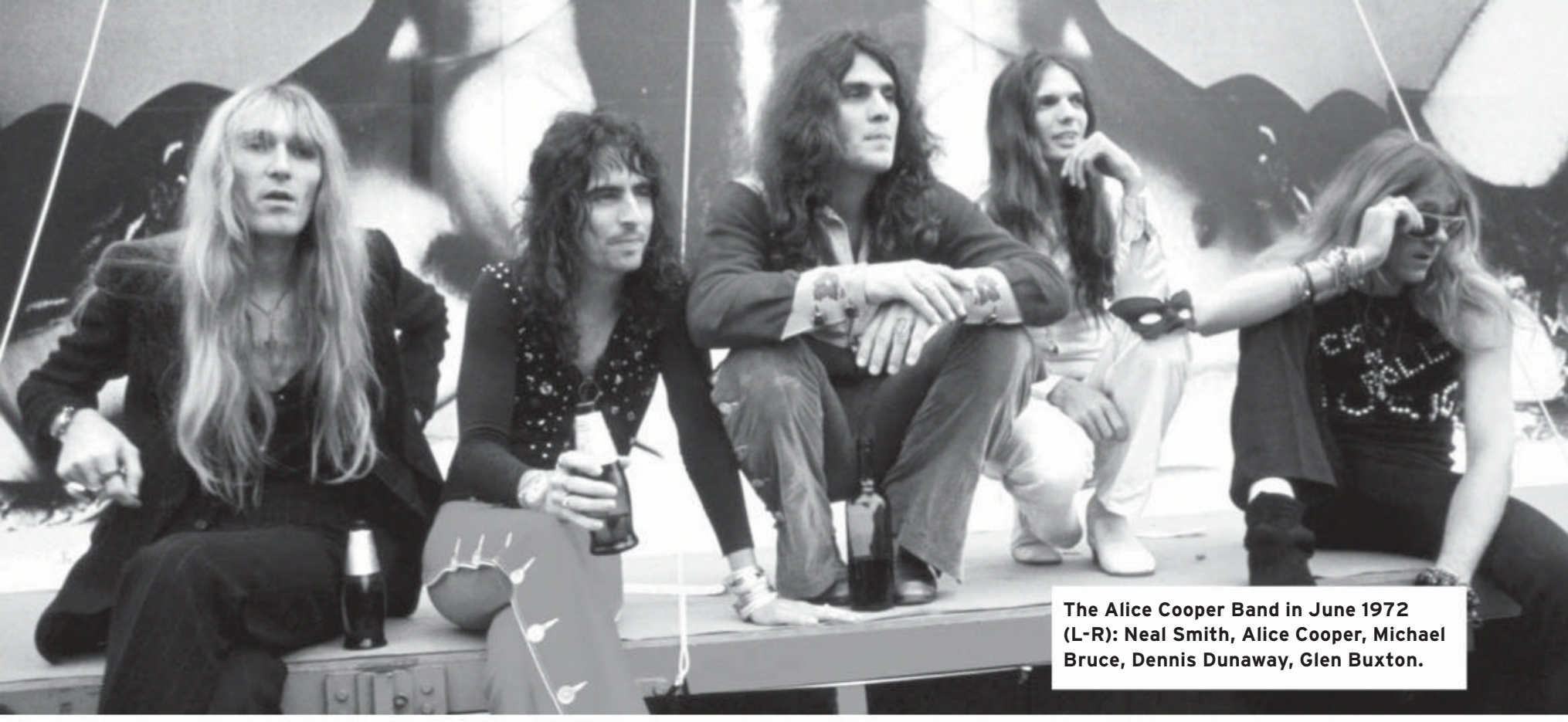
GM: *Why did the band part ways after* Muscle of Love*?*
Dennis Dunaway: There were several factors. One of them was the group being shoved into the background and treated more like a backup group. People were being brought in to decide what our stage should be; we didn't think we should be made to look like The Monkees. They had us all in sailor suits on the *Muscle of Love* album, and that was something that didn't support the image of the group.

When Michael saw that we were being shoved into the background, he decided he wanted to do a solo album. So the band decided that we would take time off for Michael to do that album and then we would get back together to do the next Alice Cooper album. That's what we thought we were doing when we did the *Battle Axe* album (1977). But then as it turned out, Alice hadn't intended to come back.

Alice was also being separated from us by his bodyguards, who ended up just turning Alice's room into the "party room," and we did not feel invited anymore. The band would all hang out in one room and talk about what we were going to do, and then all of a sudden, we would be told that Alice was asleep in his room, when we knew that there was a party going on. The bodyguards were the party guys. They took over because they were always there, having to guard Alice.
Michael Bruce: We had planned to take a year off after *Muscle of Love*. Shep (Gordon) told us, "You know, the band is falling apart," because we were having problems with Glen (Buxton, guitarist, 1947-1997). They wanted to try something different. I know Alice did. I just think everybody was a bit tired and wanted to do something new, and Alice did it in a big way. Alice ended up getting another band, but he's selling more of the original albums now than when we were together, so I do really well. All I have to do now is cash the checks; I don't have to go on the road.

When *Welcome to My Nightmare* came out, everybody was saying, "Wow, this is the Alice Cooper Band's new thing." When Alice played on the road, he had the band behind a screen, so you could not really tell who the band was. I think that Bob (Ezrin) really sculptured that to sound like an Alice Cooper (solo) album, and it was a smart thing to do if he planned to go solo.
Neal Smith: There are a million stories out there. Mike Bruce wanted take a year off to do a solo album in 1974. Shep got him a deal in England and he recorded his album, which gave everybody else in the band the liberty to do it.

The deal was, we were going to take a year off and then get back



The Alice Cooper Band in June 1972 (L-R): Neal Smith, Alice Cooper, Michael Bruce, Dennis Dunaway, Glen Buxton.

MICHAEL PUTLAND / CONTRIBUTOR / HULTON ARCHIVE / GETTY IMAGES

together and do our eighth album. Everybody agreed to that. Michael did his album, and then we took the year off. Alice did *Nightmare* with Bob Ezrin and I did my project with (producer) Jack Douglas. Alice found success with *Nightmare* and stayed on his solo career.

It could have happened with Michael. Michael could have found success with his album, *In My Own Way*, and maybe he would have not wanted to come back with the band either.

If I would have had success with my solo album... I don't know. I love everybody in the band, it's great working with them and it's always the same thing. We get together for the Hall of Fame or we get together for the shows in the U.K. in 2017 and it's like no time ever passes. I know you hear a lot of stories, but nothing is going to tarnish the band's legacy far as I am concerned.

So the stories that you hear about the breakup have been changed over the years. It was purely about Alice finding success on his own. Alice was getting a little more press, but that was intentional. The public perception was one thing, but what happened inside the inner circle of the band was another thing. It was unfortunate because we were all such good friends. Dennis and Glen went all the way back to high school together.

It was just one of those things, it happens. Every band breaks up... well, except The Rolling Stones. That's another story. We are not blood, but boy, you cannot get much closer than we are as friends.

REUNITING

The band has had a few reunions over the years since splitting in 1975. They reunited at their Rock Hall induction in 2011, they were guest musicians on the European leg of the *Paranormal* tour in 2017, and most recently in 2018 they contributed tracks to the live album, *A Paranormal Evening at The Olympia*, and the fans continually ask, "Will Alice do anything in the future with the original band?"

Legendary Cooper producer/arranger/musician Bob Ezrin told *Goldmine* that they **will** be working together in the future, and that he still regards them as a vital part of the fabric. When speaking about the band's involvement in the European tour and the follow-up *Paranormal* album, Ezrin made it clear that the reunion was not going to be the last time the band got together.

Bob Ezrin: It was important to me that they got to play together again. *Welcome 2* (2011) was the first toe in the water, where we did a couple of things together. And then on *Hollywood Vampires* (2015), on "School's Out," on that recording, I've got Neal and Dennis in for that and that worked out well. And then we decided to bring all three in for more than just one or two tracks for *Paranormal* and we had a really great time working together in Phoenix.

We had an award thing in Nashville where they did get to play live on stage together and we had done it for the Rock and Roll Hall of Fame, too, but there was something about after recording *Paranormal* where they had really found themselves again, and it was just great to see them on stage again. The audience loved it, it was wonderful to see the reaction. So, I thought it would be cool to have them be part of the show in Europe and I am glad they could do it. I think everybody is glad, I know Alice is. So hopefully there will be more of this. We've got another album to do. We are gonna keep going until someone shoots us. I am just sitting here right now working on an idea, a vision for what we wanted to do on the next album, and I was about to reach out to the boys, so there will be more. I'm not sure what the individual members will say.

Dennis Dunaway: It has always been up to Alice and his management. We never left, we are always ready. All it takes is a phone call and we're there. I've heard people say that there is a lack of interest. I don't see that because not a day goes by that I don't have 50 people suggesting that we get back together, as if I'm the one that's preventing it.

We always have fun when we do get together. It's Neal, Michael, Alice and I; it just continues. It's not like we have to fill in anything and there is nothing awkward about it. We always have a blast when we do it. It's more like the promoters have to be convinced. I don't think promoters care who is on stage with Alice as long as they get Alice. A lot of our fans tell me that we should get back together but they don't tell the promoters.

I would like to get the point across to people that it is not a rivalry, it is not like the original band versus Alice's touring band. Everybody in Alice's band are nice people. They are very respectful and we're respectful of them and they're extremely talented and fun to be with, so that's what made that tour work so well. I just wish we could have pulled it off in America. I'm not sure, there was a lot of talk of it and I think it came very close to happening, but then it boiled down to the

promoters, it didn't seem to have as many promoters convinced as in England, which you would think they would because the British tour was a big success.

Michael Bruce: There was talk of doing some more dates later in the year, but the word that Shep passed down was that the promoters did not want to pay the extra money to have us on top of Alice's band, so it didn't happen.

I have often thought, if Alice gets back together with the band and it is successful, fans are going to say, "Alice, why did you wait so long when you could have had the band back together?" On the other hand, if he gets the band back together, we do another album and it doesn't do so well, people will say, "Why did you get back together with those old guys? You've got a great solo career, you don't need them." He's in a lose-lose situation.

I am not saying we would have to do the whole tour. Alice could do his band with us as guests. I love Ryan (Roxie, guitar) and Chuck (Garric, bass), they're great players. There is no reason we couldn't do a mixture of both, expanded a bit like we did in the U.K. There is plenty of room for everybody.

I wish there was going to be more of a reunion thing but I'm not going to hold my breath. I wish Alice well, he's a great artist and a very creative guy and I'm glad to have done what we did together, it was amazing. For a band from Phoenix that couldn't shoot straight, like Frank Zappa said in his book... five guys from Arizona. (laughs)

Neal Smith: My dream is to do another album with Bob, maybe re-do *Muscle of Love*. But we'll keep plugging away at it. I know Dennis and Michael are ready anytime. Dennis and Michael are still writing some great songs, the chemistry is still there.

We talked about some shows in the spring. I thought they were going to be happening in August or September of 2018, right at this timeframe, but it just didn't happen. Michael, Dennis and I have got our bags packed as always, ready to go.

Unfortunately, one of us is gone, but four of us are still around. So, I'm thankful we did the shows when we did in the U.K. and was disappointed that, for the fans, we didn't get to do anything this year. It's like 1974 or 1975 all over again for us.

EARLY BAND/HISTORY

To say that the Alice Cooper Band had an interesting start would be an understatement. They had some pretty wild times on the Sunset Strip, encounters with Frank Zappa, and some questionable costumes! Each member shared what they could remember about their early days.

Dennis Dunaway: Well, we had changed our name a couple of times. We were The Spiders and then a band came out from Japan called The Spiders and we thought, let's change our name to something that nobody else will ever think of and we thought of The Nazz. And then we built a reputation in L.A. under The Nazz and then suddenly this east coast band comes out called The Nazz so then we decided ok, we really need to get something that nobody will think of.

We were thinking of everything from Husky Baby Sandwich to whatever and Alice said, "Alice Cooper. It's like Lizzie Borden, it's like the innocent little girl with a hatchet behind her back" and we're like, "I don't know about that, I don't know if we're ready for that." That night I went home and my parents asked, "What are you up to?" I told them, "We're coming up with a new name for the band." They asked me what I had come up with and I said "Alice Cooper," and the expression on their faces sold me. They were in shock, and so then next night I went back and now Alice had me on his side and we both talked the rest of the guys into it, but only as a band name not as Alice's name, that was the name of all five of us.

And then the Ouija Board story came along. This guy that worked with the band, Dick Christian, had a Ouija board. He and Alice sat down and this thing miraculously spelled out the name that Alice was pushing for the band. I was skeptical but the Ouija board story got very popular over the years.

Alice and I met in art class when he was 15 years old and I was 16. I talked him into running cross-country so we bonded that way. We were running through the desert day after day. When we started a band, we didn't even know what we were going to play, I chose bass because that was the only instrument left after everybody else chose something. We did a show before we knew how to play. I pretended to play bass guitar.

Neal went to Camelback High School, which you could practically throw a rock and hit it, and the same with Michael Bruce, he went to North High. Glen, Alice and I went to Cortez High School. So, when we wrote "School's Out," it was so easy for us because we all went to high school at the same time, in the same years, in the same town, so everything was natural. In fact, to this day, every time we get together, we are high school kids again.

Neal Smith: We were all into it and loving it in the beginning. We found our groove and it was theatrics, blood, guts and gore. We were trying to make that wedge between the teenagers and the parents as wide as we could, and we were all loving doing it.

All the theatrics came from the five of us. Alice was 20 percent of it, I was 20 percent, but together we were 100 percent of it, coming up with the ideas for the guillotine, for the electric chair, the gallows. We all came up with those ideas. The snake was my pet snake, Kachina, that was on the *Killer* album.

We did so much work in our home studio before we ever went in the recording studio. That was back in the day when people were spending hundreds of thousands, and that was a lot of money then. It still is today. We did so much homework, that by the time we were in the studio, everything was defined and refined and we tried to do it as perfectly as we could. Everybody had a job to do, and they did it great. They were my best friends, the fact was that they all had original stuff and gave me the opportunity to do what I do best, and that was create parts for the songs, my drum parts.

ORIGINAL LYRICS

One of the more fascinating conversations you can have with the band members is one in which you can see the genesis of the hits. Who wrote which songs? What were the different ingredients that went into the mix? Were there any changes to the songs as they were written?

Dennis Dunaway: On "Under My Wheels," when I first started driving, I was Mr. Cool. I was driving down the road in Phoenix and suddenly this car next to me was honking and I could not look over because I was concentrating so much on staying in my lane. Finally, I took a quick look over and it was a bunch of girls, including this girl that I really liked and I thought, "Oh my God, this is terrible."

So then when I wrote the song, Glen Buxton said, "We can't make it a sappy love song." I said no, it's not, it's about a guy who has a brand-new car and he's not that good at driving but he gets all excited because he's going to go pick up this girl and take her to the movies... so he's concentrating on driving when he goes over to pick her up and

he doesn't realize she's already standing out on the curb and he runs her over. It was just for the fun of it. I was just thinking like Chuck Berry, you know? Couldn't get the seatbelt undone and stuff like that.

Michael Bruce: I wrote "No More Mr. Nice Guy" originally back when we did *Killer*. The original lyrics were; "I used to be such a sweet, sweet thing but that was just a burn. I used to break my back just to kiss her ass and got nothing in return. All my friends told me, man, you are crazy for being such a fool. But I guess I was 'cause being in love, made me so uncool."

It was about a guy/girl relationship, so Alice got it and he personalized it for his image. And he was always good about that. He was always cultivating the Alice Cooper persona; he just changed the lyrics a little bit.

On the song "Crazy Little Child" on *Muscle of Love,* I had written the music and lyrics when I was a freshman in high school. There's a line in it, "Daddy-O is rich, Mama was a bitch, living wasn't easy in between. Beneath the silent screams, their baby, her baby, their baby in her teens was planning to escape." Those were the originals lyrics.

"Be My Lover" (off *Killer*) was something I wrote based on a true story. We were on a plane and this elderly lady was sitting next to me. I told her the name of the band was Alice Cooper and she says, "He's a guy, why is the singer's name Alice?" I said, "You really wouldn't understand." I didn't want to go into the whole thing.

> "I would like to get the point across to people that it is not a rivalry, it is not like the original band versus Alice's touring band. Everybody in Alice's band are nice people."
> — Dennis Dunaway

ROCK HALL

Speaking about the Rock and Roll Hall of Fame almost guarantees a discussion filled with both praise and derision. Put a dozen or so people together in a room and ask them what they think of the Rock Hall, and you will inevitably find yourself in a heated debate over which band should be in there, which act should never have been inducted, what the committee got right, and what they've made a mess of. The one thing that everyone agrees on is that nobody will ever agree fully with everyone else. Some people think that the Rock Hall is as disconnected from both fans and musicians as can be. Some think it's an impossible task to honor everyone without others feeling left out. One thing is for sure though: The Rock and Roll Hall of Fame incites dialogue.

The same questions probably go through the mind of anyone interviewing a band that has been inducted into the Rock Hall: What did it mean to you? How did the induction ceremony make you feel? And if you are interviewing a band who waited longer than they should have ... For instance, ask the members of the Alice Cooper Band how they feel about the whole thing.

Dennis Dunaway: Talk about an amazing day. The day started at the Waldorf Astoria in New York City in the Grand Ballroom and all I could think of is that everybody has played there. The morning started with a rehearsal at 11:30am and here I am on stage with Bette Midler, Paul Schaffer's Orchestra, Dr. John, Elton John, Darlene Love, you name it. Everybody in the world is on stage and we're all singing the "Da Doo Ron Ron." I'm like, "Man, it can't get better than this"... and that was just the rehearsal.

I don't have an issue with them having waited so long to induct us, but Neal and Michael do. At the Rock and Roll Hall of Fame I hosted a book signing event for my book, *Snakes! Guillotines! Electric Chairs! My Adventures in the Alice Cooper Group.* After the book signing, we played in the theater and afterwards there was a Q & A session with me in front of an audience. I called Michael up out of the audience and Jason Hanley from The Rock Hall said, "So what's it like to be an inductee now?" and Michael went into, "Well, you guys took so many years"... and I'm trying to kick Michael.

Michael Bruce: Well, unfortunately, when we got there, I had gained a lot of weight and I was really close to becoming diabetic. I was having trouble getting around, I had not really taken care of myself. Bob had (guitarist) Steve Hunter there because we didn't have Glen, obviously. So Bob is there and we came in and rehearsed "Under My Wheels" and "No More Mr. Nice Guy" but when we got up to play Alice forgot some of the lyrics...

Neal Smith: Just do me one favor? Spell my name correctly, N-E-A-L. (laughs) You would be surprised how many times I...even the Rock and Roll Hall of Fame, they f**king spelled my name wrong on my statue. I got it all fixed up and it's correct now, but that's my biggest pet peeve. I don't care about the band breaking up, but when people spell my name wrong, that is—as you can well understand, if you have a name that could have possible different ways of spelling it. (But) my biggest gripe about The Rock Hall is Glen Buxton wasn't there.

ANTICS

The Alice Cooper Band tended to attract the attention of a very, shall we say, bizarre collection of fellow musicians. When you have a stage show that includes snakes, guillotines, murder and necrophilia, you are going to attract attention from the wilder side of rock. When asked, the band talk openly about their time spent with Frank Zappa and Keith Moon, both known for some outrageous behavior on and off the stage. And if you want to get a rise out of Neal, other than spelling his name wrong, ask him if he had as many drums as Keith Moon did.

Dennis Dunaway: I really liked Frank Zappa. He was brilliant. He would have this enthusiastic twinkle in his eye when he got an idea. He wanted to change the name of the band to Alice Cookies and he surprised us with that information.

We went over to have our first meeting with him after we had signed and his wife had us stay in the kitchen upstairs. Frank was downstairs, but she had us wait because she was baking cookies and we didn't know what for, but she said, "Ok, take this tray of cookies down to Frank; he's downstairs." We went down and he said, "Hello Alice Cookies" and we're all like, what? We are all looking at each other but he was so inspired that we entertained the idea.

This was way before CDs —nobody had ever heard of a record the size of a CD. But he wanted to make each record look like a cookie. Each disc would be one song on a disc and the disc would fit in a tuna

> "Glen, Alice and I were bored, and we said, 'Let's do something crazy.' So we said, 'Okay. Let's jump off the second floor into the pool, and let's do it naked.'"
> —Neal Smith

fish can and they would be stacked on the counter at record stores with a sign that said, "Get your Alice Cookies." You had to get a can opener to open the can to get the discs out. We spent all afternoon with him entertaining that idea but we really did not want to change our name. We thought nobody would take us seriously, which seems funny in retrospect, but we lucked out because when we went back the next day all ready to tell him we're not going to change our name, he said, "Oh my manager said it's too expensive."

Michael Bruce: Oh yeah, when we went over to his house to talk about the album, he sprung his idea on us. There was a thing that used to be called hip pocket records, they were little, smaller than CDs and they had this player that closed over the disk like a record player and you could take it to school. He wanted to have each song on one of those, in a tin, you know like a cookie tin and he wanted us to change the name of the band to Alice Cookies. And we were going, "Oh yeah Frank, that's a great idea." But you know, his idea for us was a joke.

I thought he didn't take us seriously and we were very serious about what we wanted to do. We were trying to find somebody who could translate the theatrical nature of the music onto the record, and it wasn't Frank Zappa!

Neal Smith: It was a business association that we had with Frank, it was all business. There were a couple of times, before *Pretties for You* and around the time when it came out, to help push our career and get us out in the public. We did some shows with him up the West Coast.

We didn't hang out with him; it was all business. I was a fan of Jimi Hendrix, so Frank wasn't exactly the rock guitar player that I would go out and buy an album, but I certainly respect the work. He was an amazing musician, he could put together some great bands. When we were in the studio doing *Pretties for You* (1969), he was producing the album and he had (producer, Ian) Underwood finish the album. Frank said he had the flu or something, but maybe we scared him off. I don't know what it was. But he was always a gentleman.

GM: *Michael, on your solo album,* In My Own Way, *didn't you work with Keith Moon?*

Michael Bruce: Producer Gene Cornish, and Dino Danelli of The Rascals produced it with me. Dino is an amazing drummer and he knew Keith. When we were recording in LA, Dino invited Keith down to the studio. Keith came in and we said hello to each other. I was really excited about him playing and I told our road manager, "You take care of Keith, whatever he needs, you take it care of it." After I left, Keith wanted a couple of bottles of Napoleon Brandy, so our roadie went out and got it for him. When I came back into the control room, I was sitting there listening while Keith was playing drums on *As Rock Rolls On*. I said, "Guys, why do you have delay on the drums, it sounds like it's like two beats behind the tempo." He says, "We're not doing anything, that's Keith"...he's just so drunk, he's playing in time but a couple of beats behind the beat and I went, "Oh my God." So we couldn't use any of it because he was just too out of it. It's Keith Moon, you know, it goes with the territory.

I have heard stories about Pete Townsend having to put him in a rest home or hospital and keep him away from alcohol and drugs getting ready do a Who album, because he would just go off the deep end. What happened that day, you know, it was a shame because he would have been so cool on *As Rock Rolls On*.

GM: *Neal, apparently, you used to call up Keith Moon to find out how many drums he had, so you could have one more.*

Neal Smith: That story was made up, it's not true. It's insulting to me when I hear that story because why would I care? I love Keith Moon. My drum set *was* the biggest one. The only person I ever talked to from The Who was Pete Townshend when I did my solo album *Platinum God*. I wanted him to produce it, but he was working on another music project. He was very flattered that I had contacted him. He was the only guy from The Who I have ever been on the phone with.

How would you ever get Keith's phone number? I don't think Keith knew how to use a phone, except through a hotel window. I wasn't quite sure he would even know which end to talk into, because every time I was there with Keith, and we were with him, he was... let's put it this way, he was really partying heavily. And we were, too.

When we did that infamous jam session with Bob Ezrin at Morgan Studios in London when we were finishing *Billion Dollar Babies*, Keith was there with Marc Bolan from T. Rex. It's too bad that it's never been released. It was recorded but, man, it was a stoned-out drunken jam session. So yes, there was interplay between The Who, and us but believe me, it was more interesting than counting drums.

GM: *I heard you shared a house with Pink Floyd. Is that true?*

Neal Smith: No, they were just at a party at our house, these stories get changed. Pink Floyd played at The Cheetah Club, where we were the house band in late 1967. It was an amazing show. They came over to our house and partied the next night, that was the first time that they came to Los Angeles.

We were very aware of them though. I had a copy of *The Piper at the Gates of Dawn* in mid-1967 and was totally blown away by the album. Syd Barrett was crazier than anybody can ever imagine; he was something else. Syd was singing, "See Emily Play" then all of a sudden, he got shocked. I could see the spark come off his microphone and hit him in the mouth. He just stood back, put his arms to his side, and didn't play for the rest of the show, he just stood there like a statue.

When he came over to our house, he was just standing in the corner of the room. We were all hanging out. They put his nose in the corner of the room, and he stayed there all-night long. I think they crashed there that night, but that was the only night that I remember, because they were on the road. They were traveling on their first tour, and if anybody knows about touring, you don't really stick around for a couple of weeks.

Pink Floyd were amazing, we liked what they did theatrically with their show, but we took it in a whole different direction, obviously.

ANTICS ON TOUR

Dennis Dunaway: The feathers... We used to rip open feather pillows from Holiday Inn and then use a CO2 tank to spray them all over the audience. The feathers would go up your nose and you'd be out of breath. You would try not to breathe but every time you inhaled, you could feel feathers go into your lungs. That CO2 tank blasted those feathers so powerfully. I had an Acoustic brand amp and when we were touring, suddenly it started sounding really muffled, and I thought, "Wow, did I blow a speaker or what? This doesn't sound right." So, we took the grill cloth off and the amplifier was full of feathers. It was dangerous, we always had all kinds of stuff laying all over the stage, tires and garbage cans and everything else. Then you were blinded, you could not see and you are trying not to breathe and people are throwing stuff at us, trying not to get hit in the head by a beer can. And then there was the danger of not only tripping over the corner of the drum riser or whatever, you could walk right off the front of the stage into the audience because you couldn't see where you were. The most dangerous thing however was the hostile crowds, our image got a really negative reaction in most places in the country at one time.

When we were, doing the Rock and Roll Hall of Fame thing, Paul Shaffer was there. I started talking to him and he says, "Hey, I'm an Alice Cooper fan. I was only 15 years old and I was at Varsity Stadium when you guys threw the chicken."

I said, "Oh, so you're the one that caused the demise of our pet chicken." They were our pets;, Glen had named them. We were taking them on tour with us. We had Pecker and Larry, they were Glen's pets. He would keep them in his hotel bathroom and then we would have to come over to somebody else's room to use the bathroom because his smelled too bad.

Neal Smith: It was Easter Sunday, back in 1971. We were playing in...I believe it was Portland, Oregon. It was up in the Great Northwest. We had played the night before and were just sticking around the hotel for an extra day. And Glen and Alice and I at the time shared a room, and we did for many years, the three of us. We were staying at a hotel, and we were on the second floor with an open hallway that overlooked the swimming pool. And on the other side of the pool was the main building for the hotel, and there was a restaurant in there.

Glen, Alice, and I were bored, and we said, "Let's do something crazy." So, we said, "Okay. Let's jump off the second floor into the pool, and let's do it naked. We'll jump in the pool, and we'll run up the stairs naked. These people are having dinner and we're going to do it naked." This is after church and they were having their lunches and dinners at the hotel, it was a very popular place. I forget the name of the hotel; I have it written down somewhere.

So, we did it, probably because wewere drinking beer all day and it was something crazy to do. Glen jumped off and ran back upstairs into our room. And then I did the same thing, and then Alice followed. Nobody complained.

We were pissed off, we thought we did something outrageous. Nobody yelled at us, the police didn't come, so it was pretty boring. Looking back on it, it was pretty freaking stupid. We just tried to do anything while we were on the road to keep ourselves occupied and entertained.

MICHAEL PUTLAND / CONTRIBUTOR / HULTON ARCHIVE / GETTY IMAGES

Alice Cooper and Dennis Dunaway performing on stage at the Rainbow Theatre in London, November 1971.

SOLO WORK

There is more to Neal, Michael and Dennis than their tenures with Alice Cooper. Dennis and Michael are both involved in their own solo projects, and Neal... Let's just say that there are movies, museums and real estate. Each one of them talked about their solo projects.

Dennis Dunaway: I have a video project going on now on Kickstarter called Cold Cold Coffin. We are not going to have musicians in it, it is going to be faithful to the storyline, which is a love story with revenge. It takes place in a castle. It's got a coffin and Calico Cooper, Alice's daughter. We've got to raise the money to make it happen but we're in pretty good shape at this point, so we're all feeling confident.

GM: *You should take all the Alice Cooper props, artwork and memorabilia and tour it around the world.*

Dennis Dunaway: I've been working on that. I call it Doctor Dreary's, which is the name that Alice gave me years ago because of my favoring minor chords and heavy lyrics. I have "Doctor Dreary's Snakes Museum of Rare Alice Cooper Artifacts." I have stuff that goes all the way back to when Alice and I were on the track team together at Cortez High. I have Nazz stuff, I have parts of Glen's guitars, Glen's amps, chrome mannequins from *Billion Dollar Babies* and all kinds of stuff like that.

Michael Bruce: I'm gearing up to do another album. I've collected some songs over the years that I had been writing for a Cooper reunion. I've got a quite a few songs. "Man Without a Heart," about a guy who didn't have a heart and didn't find love in his life. "Hostage of Your Love," a kick-ass song. "Left for Dead Meat," "Intergalactic Alien Blues," "Money Doesn't Talk, It Screams." Another one is "Born Screamer," it's got a violent cowbell solo, scratch your head on that one. It's going to be an interesting album, a shot right to the gut. I'm going to work out all my anxieties and frustrations about the original band on it.

GM: *Neal, are you the only rock musician selling real estate or are there more of you?*

Neal Smith: No, I know of a couple of other musicians that are in the real estate business around the country. I've used the handle "Rockin' Realtor" for many years. I don't put butts in seats anymore, I take people around to sell them homes. I have done that for over 20 years, but since the Hall of Fame, I have weaned myself from that and I am getting back into playing music.

In Good Hands

IT TOOK ALMOST THREE DECADES, BUT VOCALIST **JON ANDERSON** GATHERS HIS COLLABORATIVE WORK TO PRODUCE *1,000 HANDS*.

BY PATRICK PRINCE

Talk about a super session! Legendary Yes frontman Jon Anderson's new album, *1,000 Hands*, 28 years in the making, includes performances by the greatest list of talent to ever appear on one album. You think that's hyperbole? Guess again. Steve Morse, Rick Derringer, Ian Anderson, Tower of Power, Larry Coryell, Pat Travers, Billy Cobham, Steve Howe, Chris Squire and Jean-Luc Ponty are but a mere fraction of the A-listers who contribute to what many are already calling the album of the year. No time to fuss, let's get right into it.

Goldmine: *The new album is called* 1,000 Hands*, because of all the collaborations...*
Jon Anderson: It's a combination of things. When I started doing this album 28 years ago, I wanted certain people to play on it. At the time, it was just me and my friend getting away from the world in a rented cabin. Originally, it was called *Uzlot*. Then I thought, "The more the merrier," so as luck would have it, it took a real long time to get into production...

GM: *...but you would revisit it from time to time while being wrapped up in everything else.*
JA: Life! Touring mostly with Yes, and I did a lot of solo shows after I got sick. I didn't want to tour with Yes anymore because it was just too stressful. There was so much going on within the band itself and with management, that it was out of control. I'm no puppet. I'm down-to-earth but I want to get stuff done. I have dreams to fulfill. As soon as the Internet opened up, I got in touch with (guitarist) Steve (Howe) and (bassist) Chris (Squire). I said, "Please send me MP3s and we'll work together around the world no matter where we are." Six months later, still no response. So I put an ad on my website: "Musicians Wanted" and got hundreds of replies. I said send me music and I will get back to the people I could. I got back to a dozen or so people... and I'm still in touch with them. We create music on an open level. It's not business.

GM: *It's interesting doing that instead of (recording) in a studio.*
JA: *Studios are time-consuming. You have to be on the same planet, not in the same room. It's adventurous! I started working with a lot of different people and I must've written about 300 songs. They're going to come to fruition one day.*

GM: *So* 1,000 Hands *is only the first chapter.*
JA: Yes! And I'm still writing.

GM: *I don't know if anyone has ever really done anything like that.*

PUBLICITY PHOTO

JA: I don't know. I just know that the restriction of the business and the record company concept of what a rock musician should be is way out-of-line.

GM: *It's always changing.*
JA: Yeah, it's always evolving. In the early '60s, it was controlled pop. American hit songs were sent to Tin Pan Alley in London where all the publishers were. You'd have Dusty Springfield singing the Dionne Warwick hit "Anyone Who Had a Heart" and so forth. That was the game. Then all of a sudden, The Beatles started and anyone could be a rock star. The Stones! The Who! The doors were opening. And we're going through a similar period now. Record companies don't really mean much anymore unless you're in the top echelon of money-makers. The labels have lost their will to work with the truth... which is music. They just want to make money.

GM: *"Makes Me Happy" with Rick Derringer... he did a really nice job on that song.*
JA: Everybody who played on it was fantastic. We had a track from decades ago and Billy Cobham just walked in and played it like manna from heaven! He's a pure maestro of the drums. We all went, "Whoah!" Then (keyboardist) Chick Corea and (violinist) Jean-Luc Ponty played on it. It blew my mind!

GM: *You've collaborated with Jean-Luc in the past.*
JA: Yeah! Like anything, you do it for the experience more than anything else. It was beautiful. I love those guys. Jean-Luc is like my brother. From a business point of view, it was really badly organized. You get a great bunch of people together yet the people who surround it have no clue what to do with it! That happens a lot. So you strive to be adventurous musically with like-minded people around you.

GM: *Yes helped the era when a full album became the 'in' thing. I'm sure you must have had the record company suits asking you, "Where's the hit?"*
JA: And I'd tell them "Peace, now give me a joint."

GM: *The problem with radio edits is that on good songs I always want more, like five minutes instead of three.*
JA: That's why we did eight minutes of "Roundabout" and nine minutes of "Starship Trooper."

GM: *The repetitive loop of "Ramalama" is like a mantra.*
JA: My day would be to get up, make breakfast for me and my honey, and then go out in the studio to do vocalization ideas. And that's what that was. It made me wake up to start singing a very simple something. I did about four of them in one week and sent one to (producer) Michael (T. Franklin), thinking "I'm not sure what to do with this. Listen to it and see what you think." A day later, he comes back having done all the music on an airplane. That's talent!

GM: *He also served the purpose of a casting director.*
JA: Yeah, he surprised me. Ian Anderson, for one, was fantastic on "Activate."

GM: *Even the guy who did the artwork hit the concept.*
JA: I've been working with him for eight years now, a fella out of Boston. Jay Nungesser. I was reading something about Leonardo Da Vinci and how he would write inside-out against a mirror so people couldn't understand what he wrote. I thought how cool that would be. Da Vinci was a Magister Ludi. I don't know how much you know about *The Glass Bead Game*, Hermann Hesse's great 1943 novel. A Magister Ludi is a high priest master...

GM: *...of creativity. Who would that be today?*
JA: I don't know. They're all over the world, so many of them. (Filmmaker) Wes Anderson, who just did *Isle of Dogs*, is one. The movie is pure magic.

GM: *Had you collaborated with Ian Anderson before?*
JA: The first Yes tour was with Jethro Tull.

GM: *I wish I could take a time machine back and see that show!*
JA: I can!

GM: *Only in your mind.*
JA: I remember Ian was THE performer. I had never played in front of 10,000 people before. He danced and played his flute and sang and did all these quirky things and the audience went bananas! I'm standing in the wings watching him and thinking, "Gee, all I do is stand there and sing." Then I watched him again the next night and he did exactly the same movements at the same time. It was choreography! It took me a long time to loosen up like that onstage but I learned from him.

GM: *You have a wonderful song on the new album called "I Found Myself" with just you and an acoustic guitar. I found myself wanting it to be longer because it just felt so right.*
JA: I wrote it one day about my wife and told (producer) Michael that it would be nice to include. My wife is a remarkable woman. She's stuck with me through thick and thin and all the major events of life. She's amazing. Without her, I wouldn't be here.

GM: *And you're going to bring this all on tour, too.*
JA: We'll be doing "Ramalama" and "Makes Me Happy" from the new album. The first shows will be at Disney World. I've always wanted to sing there. I'm so excited to do that. We're going to rehearse a few more weeks to develop the longer pieces like "Starship Trooper" and "Yours Is No Disgrace." People want to hear those songs. So do I.

GM: *You haven't played that stuff in a long while. Nowadays, there's even very interesting Yes tribute bands. A lot of bands have these tributes now that try and capture a period of time...*
JA: ...and I think it's great. Why not?

GM: *Right down to the costumes.*
JA: Musicians learn from that and get on to other stuff. Yes didn't start out doing Yes music. We started out doing Jimmy Webb and Beatle songs. Within a year or so, though, we found ourselves. That's when I started writing a lot of songs. Before we knew it, we were Yes.

GM: *Yeah, The Yes Album in 1971 and, of course, the '80s proved to be...*
JA: ...a big leap forward. A BIG jump into being mega-rockstars. We had just started to tour in '84 for the *90125* album. We got a couple of guys in film school to tour with us. I wanted to document the tour. The rest of the band said, "Ok, Jon, bring 'em." So one guy had a hand-held camera and the other guy had a boom mic and they were great. I drove with them to a Boston show while the rest of the band were on a private plane. We stop at a gas station with a cinema and saw *This Is Spinal Tap*. I never laughed as much in my life. It was just the three of us in the theater and a little lady in the back. What did they call it?

GM: *A mockumentary.*

JA: I mean, yeah, it was us! We played great that tour but to me it was so Spinal Tap. It was all so funny and surreal. Then you get on with life and you develop interest in other things.

GM: *That's the great part about* This Is Spinal Tap. *Bands are able to laugh at themselves. I've got to ask you, though, about the lyrics of "First Born Leaders."*
JA: That's who we are, man. Especially women. They're the first born leaders coming out of the sands of time. We've got to sort ourselves out to manage this world. We are mismanaging the world now despite every opportunity to manage it well. Now the women are coming through to the front of the picture which is the only way forward because the men have f**ked it all up. It's a reggae-groovy song but every line means something. It's going to be fun to do it onstage, that's for sure.

GM: *And you wonder how many times the human race has to be told that we're screwing up the Earth.*
JA: George Carlin put it beautifully when he asked, "We're going to save the world? How do we know? We're like a bunch of fleas off a dog!"

GM: *Do you like the analog sound of vinyl?*
JA: It's very warm, yes. We jumped very quickly to cassettes, to tape, to CD, to downloading, but I can sit here and listen to The Beatles (starts singing "She Loves You") and use my memory bank to fill in the spaces. There's a great (2014) book by Michio Kaku called *The Future of the Mind*. It's going to happen. We're going to get implants to wake up the memory and analyze what everybody's thinking.

GM: *They say you forget because the electrical impulses never reach a certain portion of the mind.*
JA: Damn right. I forget about what I did 10 minutes ago. But I can listen to Sibelius, Debussy or Stravinsky without knowing how to play it. I love all kinds of 1940s and 1950s music, and listen to a lot of it at home. I don't listen to everything entirely on the radio. I mean, sure, I'll still hear a song and fall in love with it like most people do (starts singing Joan Osborne's 1995 "One Of Us"). Some songs come along and you go, "God, thank you for that song." Of course, in the 1960s and 1970s, there were a plethora of such songs. Now you have to search for them.

GM: *Were you into the British "Northern Soul" R&B phenomenon? It wasn't exactly Motown but it was American indie labels who put out songs that didn't necessarily do well in the States but were huge in Great Britain.*
JA: I was into all the Stax stuff out of Memphis. When I toured Europe, I played clubs that American soldiers frequented and they wanted deeper cuts on those jukeboxes by singers like Joe Tex and Screaming Jay Hawkins. I myself was a total Nina Simone fanatic. I loved her power. The look on her face said, "Don't f**k with me!" Plus, she played great jazz piano. Then she could sing a song that would break your heart. That's very rare. She just got into the Hall of Fame. About bloody time!

GM: *Artists have been screwed over for years. Tommy James wrote a book about how his record company, Roulette, was mob-connected. He did everything by-the-book. But the artists who questioned where their royalties were? They were found in a ditch somewhere.*
JA: I won't mention any names but somebody said, "I'm gonna write a book called I Didn't Make Up the Rules, I Just Played the Game." And he was corrupt as hell. It's the most corrupt business in the world. There are some like-minded people, though. When I got involved with Ahmet Ertegun, I realized all he did his whole life was collect records with his brother. He was a beautiful guy despite the business all around him early on was all gangsterism. In those days, it was so prevalent. Even the first album by The Beatles. They only got 2%. What a rip-off! When Yes started, we got 3% and we thought we were big shots. Now with streaming, you get 25%, but if you stream it yourself, you get everything. That's what we're doing. By self-releasing, you get the majority of the income, which we will spend on touring and making the next one. We've all been around the bloody block a few times.

GM: *I had a great conversation with Donovan. I'd love to hear you two collaborate. After the interview, we were talking about transcendental meditation. He's part of the David Lynch Foundation and he taught me some things. They're using it for people who have been through traumatic experiences. And music is another thing that helps people. And that brings me back to your soothing "Ramalama" song.*
JA: I call it God. We're all connected to the divine energy. I just happen to like singing about it. I've been doing it since the '60s and the beginning of Yes.

GM: *The thing is, you change lives.*
JA: I've changed mine. I mean, it's not the primary reason I do it. I do it primarily because it changes my mind and it's pretty cool energy. I like that. I just hope somebody else gets it.

GM: *Do you feel that in concert?*
JA: Yes. Very much. There's another book, *The Mystery and Truth About Music*, I think that's the title, but it was written in the 18th Century and it basically says that the soul—how to explain this very simply?—is a billion tiny energies of music. Everything is music, actually. But the soul especially and everyone has one. And everybody has the same connector. When we listen to a song and love it, it connects us all to the soul, the channel, the Godhead of everything. I love the idea that someone wrote it down in a book.

GM: *So next is more collaborations? You could release something every year that's connected. Have you reached out to more musicians?*
JA: Oh yeah. Because I got to a certain point where I realized that I was listening too much to the machine and not my state-of-consciousness with like-minded people. This is what I want to do with the rest of my life...work with as many different people as possible. It's fantastic. It keeps my state-of-mind very open.

GM: *And that's a good place to be.*
JA: Yes, indeed.

NEW FROM OTHERWORLD COTTAGE

Travis Pike's rock opera, evolved from his concept band, "Majick," excellent Hollywood musicians who eagerly began learning Travis' music, but most of whom had families to support, were only temporarily unemployed, and much in demand. Whenever paying gigs came along, one or another would drop out, and Travis was never able to get the whole group together at once. In those days, before he learned to write notation, Travis painstakingly played each song into existance. By the time players learned their parts, they were coming and going with such regularity, we gave it up.

Travis enrolled at CalPoly Pomona, specifically to learn to write musical notation, and his earliest effort was a darkly comic metaphor for the tragic consequences associated with the popular experimentation with dangerous, mind-altering substances. Intended for the stage, it was the story

of a "bad trip," not drug-induced, but the result of an amateur Svengali's hypnotic "spell" gone wrong, releasing hidden horrors in the unconscious mind of his "playmate," underscored by the hypnotic song, "The Stranger."

In 1975, Travis sought musicians who would commit to recording a concept album, that he would produce. And so, the Changeling Troupe was formed. Apart from the music, the story material was still sketchy, but related, and so they began -- and kept at it until Travis ran out of money. This is that unsold album, the legacy recordings that inspired the 1987-88 recording of "Morningstone," and its accompanying screenplay, that almost (but not quite), made it to the big screen three times!

Today, finally being recognized for more than half-a-century in music and motion picture development, Travis *posted these songs on Youtube as a tribute to the Changeling Troupe*, whose cast included Greg Bischoff (l*ead guitar*); Melodie Bryant (*keyboards, recorder and vocals*); Phil Cataldo (*electric bass*); Ken Park (*drums and assorted percussion*); Marian Petrocelli (*keyboards and vocals*); Travis Pike (*rhythm guitar, recorder, and vocals*); Steve Pugliesi (*keyboards*), and Ann Sanders (*vocals*).

Some are gone, but none are forgotten.

MUST HAVE MEDIA FROM OTHERWORLD COTTAGE

BOOKS

1964-1974: A Decade of Odd Tales and Wonders

It Was Fifty Years Ago Today THE BEATLES Invade America and Hollywood

The Doors: Summer's Gone

DVDS

Demo Derby 50th Anniversary Edition

Grumpuss 20th Anniversary Platinum Edition

SPOKEN WORD CDS

Grumpuss 15th Anniversary Audio Theater Edition

Odd Tales and Wonders Stories in Rhyme

MUSIC CDS

Travis Edward Pike's Tea Party Snack Platter

Odd Tales and Wonders Stories in Song

Reconstructed Coffeehouse Blues

Feelin' Better

Outside the Box

Mystical Encounter (Songs from Changeling's Return)

Visit otherworldcottage.com for prices, order information, or to listen to our music, view our video clips, or preview our pages before you buy.

ORDER THEM NOW AT AMAZON.COM

ZOMBIE *induction*

CHRIS WHITE OF THE ZOMBIES SHARES HIS ELATION OF FINALLY BEING A ROCK AND ROLL HALL OF FAME INDUCTEE.

BY KEN SHARP

AUTHENTIC ZOMBIES: Chris White, Hugh Grundy, Rod Argent and Colin Blunstone.

PAYLEY PHOTOGRAPHY

Like their moniker, The Zombies are an unstoppable musical force that refuse to go off quietly in the still of the night. Championed by the likes of Tom Petty, Paul Weller, XTC, The Bangles and countless others as a pivotal influence, The Zombies' music continues to endure and flourish drawing in new generations of fans to their spectacular and creatively inventive body of work. Fittingly, after years of being passed over, The Zombies were finally inducted into the Rock and Roll Hall of Fame. A few days after the induction ceremony in March, we sat down with Zombies bassist, vocalist and co-writer Chris White for a look back and forward at a storied 50-plus year career.

Goldmine: *The Zombies have been up for induction into the Rock and Roll Hall of Fame for many years but were passed over again and again. Were you optimistic or pessimistic that the band would eventually get the nod?*
Chris White: Well, in my time of life, after 54 years of us being together I thought it was an honor just to be nominated, to be quite honest. But the actual induction was magical; it was justification of the music we tried to do. Cindy DaSilva, our manager, called me and let me know we were in. I was in disbelief. I was astounded by the fan support. Also, to find out the musicians who we respect and are in awe of quote The Zombies as being influential on them was quite a surprise to me.

GM: *Who were some of those artists who cited The Zombies as a key influence?*
CW: Well, Paul Weller for a start. When we did the first *Odessey and Oracle* show to celebrate its 40th anniversary, Paul came to that show. I shyly sort of went up to him and shook his hand and said, "Paul, my name's Chris White" and he grabbed me in a bear hug and he said, "You're the reason I started writing songs." I met Jimi Hendrix years ago when I was touring with Argent in Beverly Hills at Eric Burdon's launch of his group, War. I was standing at the bar with him and and he said, "Oh yes, you did that song 'Time of the Season'" and then he started singing it to me. Dave Grohl did one of my songs, "This Will Be Our Year" for a record store release. He came to a show of ours in Atlanta in 2015 and he didn't come backstage and we thought, "Oh, he didn't like it." Rod met up with him last year and he said, "I was too emotionally involved. I couldn't have come backstage." His wife said he cried three times during the concert. Elvis had records of ours on his jukebox. My wife and I are friends with Benmont Tench, Tom Petty's keyboard player. When I met Tom at a show of ours in Los Angeles, according to Ben, he was speechless because we were one of the first groups he saw live. He said Tom never comes out anymore and how he was so surprised by that. Benmont said all he could talk about were The Zombies. Those are the things that shock us.

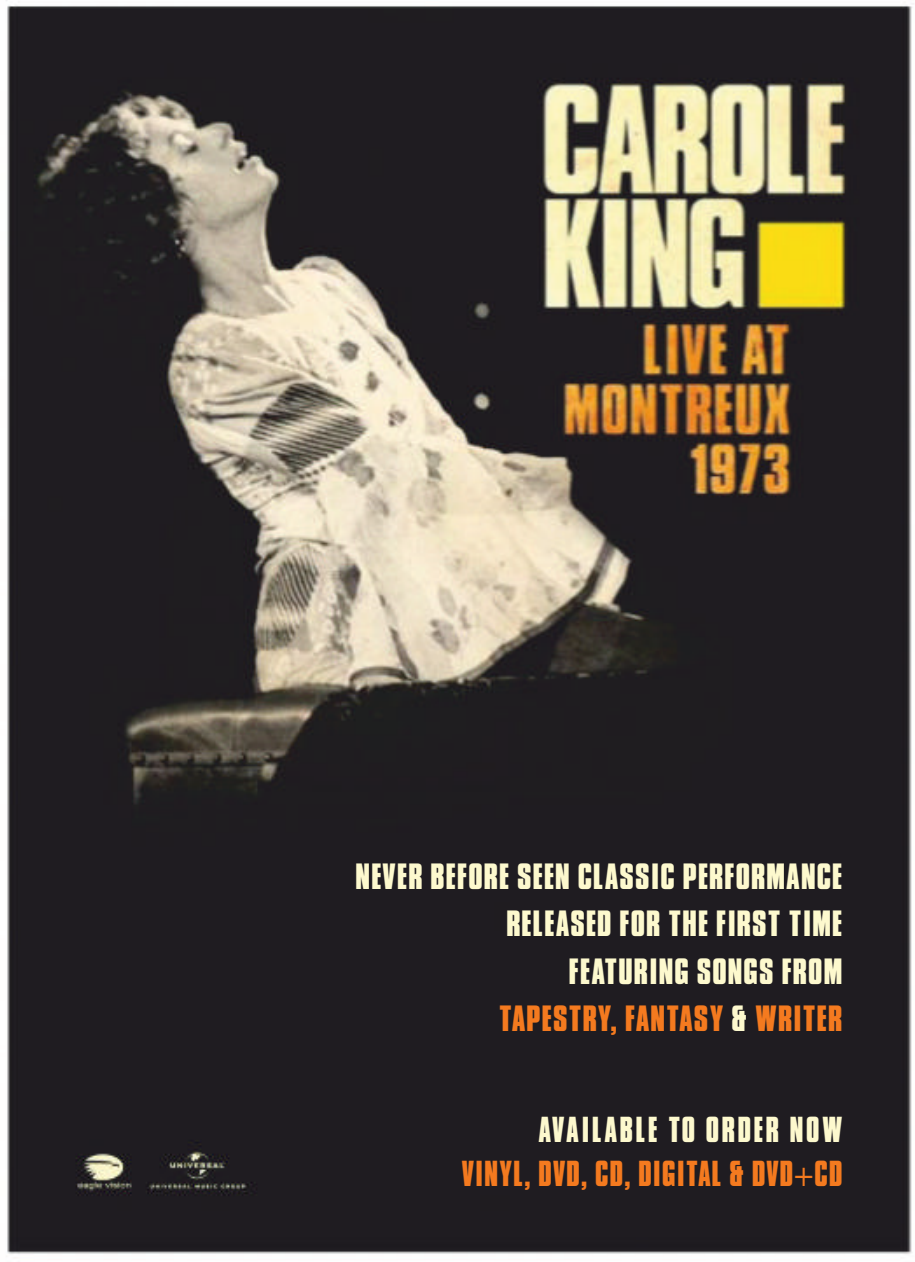
GM: *Bring us through the entire Rock and Roll Hall of Fame evening. What was the biggest high for you that night?*
CW: Susanna Hoffs' speech was wonderful. She gave a great tribute to us and that was very heartwarming, and to see all the other English bands to be inducted as well. I had my three sons over and Hugh (Grundy) had his three daughters over. It was such an honor to be inducted amongst all the giants in rock and roll, our heroes as well.

GM: *One of the songs The Zombies performed at the Rock and Roll Hall of Fame induction ceremony was a jewel from the* Odessey and Oracle *album, "This Will Be Our Year," which you composed. What's the back story behind that song and why do you think it still connected so powerfully with listeners?*
CW: It was written before we did *Odessey and Oracle* and it was just a song of hope, to be quite honest. I don't know where songs come from. I wrote that on keyboards. I'd always dabbled on the keyboards—I'd taken piano lessons, but it's easier to carry a bass around. The song just came out of the chord sequence. It's just a nice, positive song. Sometimes you get fed up about moaning about things. (laughs) It doesn't really apply to anything; it just came out of a fun mood. Two of my sons are putting together my back catalog of songs and demos, which has never been released.

GM: *You played shows in America over 50 years ago, what are your most vivid memories of coming to the States for the very first time?*
CW: There used to be a TV program over here called *The Naked City,* and it was a fascinating story—I thought it was so surrealistic. Then going to America was like walking into that show. There were sirens going and hearing guns. I was with Hugh and The Nashville Teens and we were in Times Square. There were these gunshots and there was somebody dead on the pavement. Of course being English and hardly ever hearing about that, the next day we looked into the papers and all it said was that eight people were killed in New York and nothing else was mentioned. But it was magic coming to America. We were lucky that America took to our first single.

GM: *In the past 15-20 years, there's been a tremendous upturn in The Zombies' legacy and where you're viewed amongst your '60s contemporaries has gone up exponentially.*
CW: That is a strange thing. The thing is we were school kids when we started so we grew together. Even after we stopped being together in 1967 we were still friends and still worked on different projects together. It's a rarity for a '60s band to still like each other. (laughs)

GM: *That brings up the point, unlike many of your contemporaries where egos ran rampant, The Zombies were sensible and remained down to earth in spite of the success and fame you achieved, what do you attribute that to?*



CW: I suppose education. Just liking each other although there were differences. I think it's like having brothers. You might sometime fall out with them a little bit but they're still your brothers. I think it's that sort of feeling in The Zombies and the disbelief of the fact that we're still alive (laughs) and we've just been inducted into the Rock and Roll Hall of Fame. Dave Grohl sort of said it best: you start out in a garage band and you suck when you first start out and then grow together. I think the different talents of Rod's leadership and keyboard skills and a voice like Colin's you can't go wrong, so you write songs to fit those credentials. Given that, it makes you write better and we didn't copy; we tried not to copy things. Well, really, we didn't actually try to do anything, it just developed. It wasn't a conscious effort. I think the key to our whole success now is the *Odessey and Oracle* album, which Rod and I decided we wanted to produce. It was our first production. Just by sheer luck we got into Abbey Road and we had a publishing company that was behind what we wanted to do. So a lot of it has to do with luck.

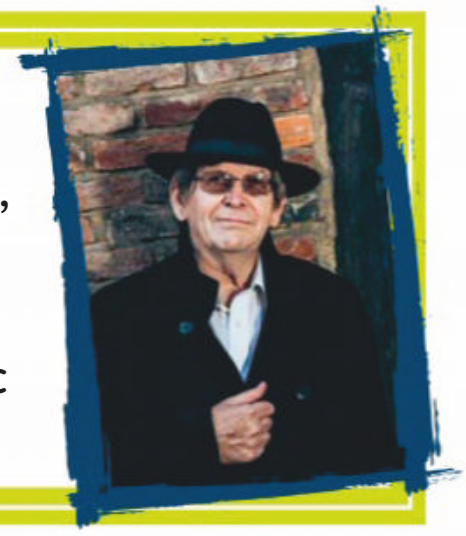
GM: *It seemed The Zombies were a fated band, in the sense that when you first played together it felt right.*

CW: Absolutely. I'd had little groups and worked on things before and it was so much fun. It was also so nice that they were working in harmony 'cause Rod was very strong on harmonies. Colin had such a great voice. Rod was such a really good keyboard player. At that time he was only playing on an upright piano in those days. It just clicked and I loved it. It felt like coming home in a way.

GM: *The Zombies also had quite a unique look; everyone was well-educated and clean-cut and looked almost professorial. Did that look work for the band?*

CW: I think basically it could have worked against us because of this unfortunate thing about GCEs—those were the equivalent of high school qualifications in England. You had to get good results to get into university. It was just a record company standard thing. There were lots of other groups around with degrees who were just as intelligent. They thought we were middle class and not from the streets. The fact is, we were all working class but we just took advantage of our educations. That was it, really. Rod brought it up the other day, saying he sometimes gets fed up about this. All our parents were working class and it was just that we had good educations and enjoyed it. Therefore that did get in the way. A couple of people said we didn't really have to work hard and all that sort of crap.

> **"I THOUGHT** it was an honor just to be nominated, to be quite honest. But the actual induction was magical; it was justification of the music we tried to do."



GM: *Perhaps what separates The Zombies from your other '60s counterparts is Rod Argent's keyboard prowess.*

CW: Rod was the leader—great musician, and he was inventive. He also always appreciated other people's input. I think the keyboard to be the forefront thing—we had problems in the early days because he didn't have a keyboard that you could amplify. We had to hang a microphone down the back of pianos when we were on stage. Most people didn't have a piano up front because there wasn't the amplification for them in those days, or at least not what we could afford.

GM: *Rod Argent told me that "Chris, in his heart, is a more romantic writer than me." You and Rod were the chief songwriters in the band, can you characterize what distinctive sensibilities you each brought to The Zombies?*

CW: It's falling back on some of the great songwriters of the last century, people like Cole Porter, Irving Berlin. So it was those elements married with rock and roll, plus having the influence of Rod Argent around was incredible. Rod had written three of the biggest hits for The Zombies so when the band finished, he and I went on to work on other things together. We produced Colin's first three solo albums and then Rod said to me, "Why don't we put our joint names on everything we write because one song will keep us going" and that was very generous of him. Then the first big hit we had after The Zombies was "Hold Your Head Up," which was my song.

GM: *"Hold Your Head Up" by Argent became a huge '70s rock anthem.*

CW: Yes, it has become that and I've never regretted Rod getting half the writer's share of that song because he made an offer from a position of strength. So we are very generous with each other and we're also very critical of what we do so when we had new songs we used to throw them around and work on them. As for writing "Hold Your Head Up," I was living in Spain with my first wife who was pregnant at the time. We were putting Argent together and the band was playing every night and had done some Zombies things. Jim Rodford and Bob Henrit suddenly hit this rhythmic pattern on "Time of the Season" and I liked it and thought it had a great feel. So I went back and wrote the guitar riff which was originally going to be the tune, but I thought that was too boring and too predictable so I laid it in a cassette player and wrote the melody on top of that. That's how that was written. I like writing positive songs.

GM: *The Zombies only released two studio albums in the '60s; the jump from* Begin Here *(titled* The Zombies *in the U.S.) to* Odessey and Oracle *is miraculous. Looking back, are you amazed by the band's swift progression as songwriters and record makers?*

CW: We had a good producer in Ken Jones. He did some lovely stuff with us but we got a little bit fed up with not being able to go to the mixing sessions. As the songwriters we got a little bit fed up with the treatments of the songs. We used to go and do demo sessions before we did the recordings with Decca and we felt they were more like we intended. Rod and I felt like they were more edgy and Ken was trying to smooth things down a little bit and make it more palpable for what he thought we needed to sound like. So when we came back from the Philippines, we had no manager, no record deal—'cause Decca dropped us—and hardly any money. So we said, "We want to produce

PAYLEY PHOTOGRAPHY

NEW VINYL RECORD PRODUCTS FROM BAGS Unlimited INC

Scan to see all our new vinyl record products!

Anti-Static High-Density Polyethylene Sleeves for Vinyl Records

These sleeves resist static build-up and *protect against abrasion*. Fit directly over 10", 78 rpm & 12" LP records.

NOSTATIC®
High-Density Polyethylene
& Acid-Free Paper Sleeves
for 10"/ 78 rpm Records. 10-1/8 x 10-1/8" x 3 mil

Made from 3 layers of HDPE and 1 layer of acid-free paper. Similar to the original MoFi sleeves.

Code: S10W-RP

NOSTATIC®
High-Density
Polyethylene Sleeves
for 10"/ 78 rpm Records.
10-1/8 x 10-1/8" x 3 mil

Code: SLP10HD

NOSTATIC®
High-Density
Polyethylene Sleeves
for 12" LP Vinyl Records.
12-1/16 x 12-1/16" x 3 mil

Code: SLP12HD

The SheLPf® Record Cube

Upgrade that record crate look into a stylish "LP Listening Center" with our modular SheLPf® Record Cubes and our 2-Cube or 3-Cube Top Shelves. Cubes and shelves stack securely with dowels. Nine cubes and a 3-Cube Top Shelf stores over 700 records and provides a place to display your turntable, speakers, or whatever you choose!

12" LP Gatefold Jacket Sleeves

12" LP SNUG FIT Gatefold Sleeve
25-3/4 x 12-1/2" (tall)" x 3 mil
POLYETHYLENE. 2 Pockets. 1/2" center slit.

Code: SLPGF3

12" LP Gatefold Sleeve
25-3/4 x 12-5/8" (tall)" x 3 mil
POLYETHYLENE. 2 Pockets. 1/2" center slit.

Code: SLPGF3LG

ARCHIVAL 12" LP Gatefold Sleeve
25-1/2 x 12-13/16" (inside) x 4 mil
POLYESTER. 2 Pockets. 7/8" center slit.

Code: S2512R

www.BagsUnlimited.com 1-800-767-2247 7 Canal St. Rochester, NY 14608

> **"AS I SAID** in my speech at The Rock and Roll Hall of Fame, songs are the bookmarks of our life. All of us have songs which echo with us during different periods of our life."

our albums, we want to do our own thing." Then our publishers said, "CBS have offered you a thousand pounds and I think we can get you into Abbey Road." We were one of the first non-EMI bands to be able to record in Abbey Road. So what we did is we knew we couldn't afford more than a few sessions, so Rod and I wrote songs and we put songs forward and worked on them. We rehearsed and rehearsed as if we were playing live in a hall. So when we went into the studio we sometimes did two songs in a three hour session and we were only on four-track. So we had Geoff Emerick as our engineer, we had Abbey Road and The Beatles had just walked out doing *Sgt. Pepper.* We listened to *Pet Sounds*, which was another one of our favorite albums; the creativity and inventiveness was inspiring and we felt, *we can do that.* That's how it happened. We were like kids in a candy store, to be quite honest.

GM: *Chris, you truly blossomed as a songwriter on the band's* Odessey and Oracle *album, can you run us through the back story behind a few songs starting with "Maybe After He's Gone," a magical song with great harmonies and an amazing melody.*
CW: I wrote that on guitar. Colin's got such a lovely quality of his voice; it has melancholy bluesy touches to it. And it's a totally original voice, although we spent years trying to convince him that he was a singer. (laughs) It wasn't written specifically about anything—it was writing a song which would suit his voice, really. "Beechwood Park" was written about somewhere, an image. There was a girls' school up in the village called Beechwood Park. I remember walking around there because where I lived was slightly out in the country, and just that image of country lanes with the steam rising off after the summer rain. Again, that song suited Colin's voice. He had the kind of voice you wanted to write for.

GM: *There were other great nostalgic songs that came out of the '60s written about these idealistic parks and locales—"Strawberry Fields" and "Itchycoo Park," for instance.*
CW: Yes. I think of that era as basically... you could leave school or college and you didn't have a problem getting a job. It was after the war and the hardships and rationing and everything, so life was enjoyable. No one had that fear of not getting any work like the kids do nowadays. I mean, the kids have a lot of trouble nowadays even having some hope in life. Some of them come out of school and they've just got a line of dole ahead of them. In those days it was hopeful, and The Beatles were at the forefront of that because there was so much fun in their music.

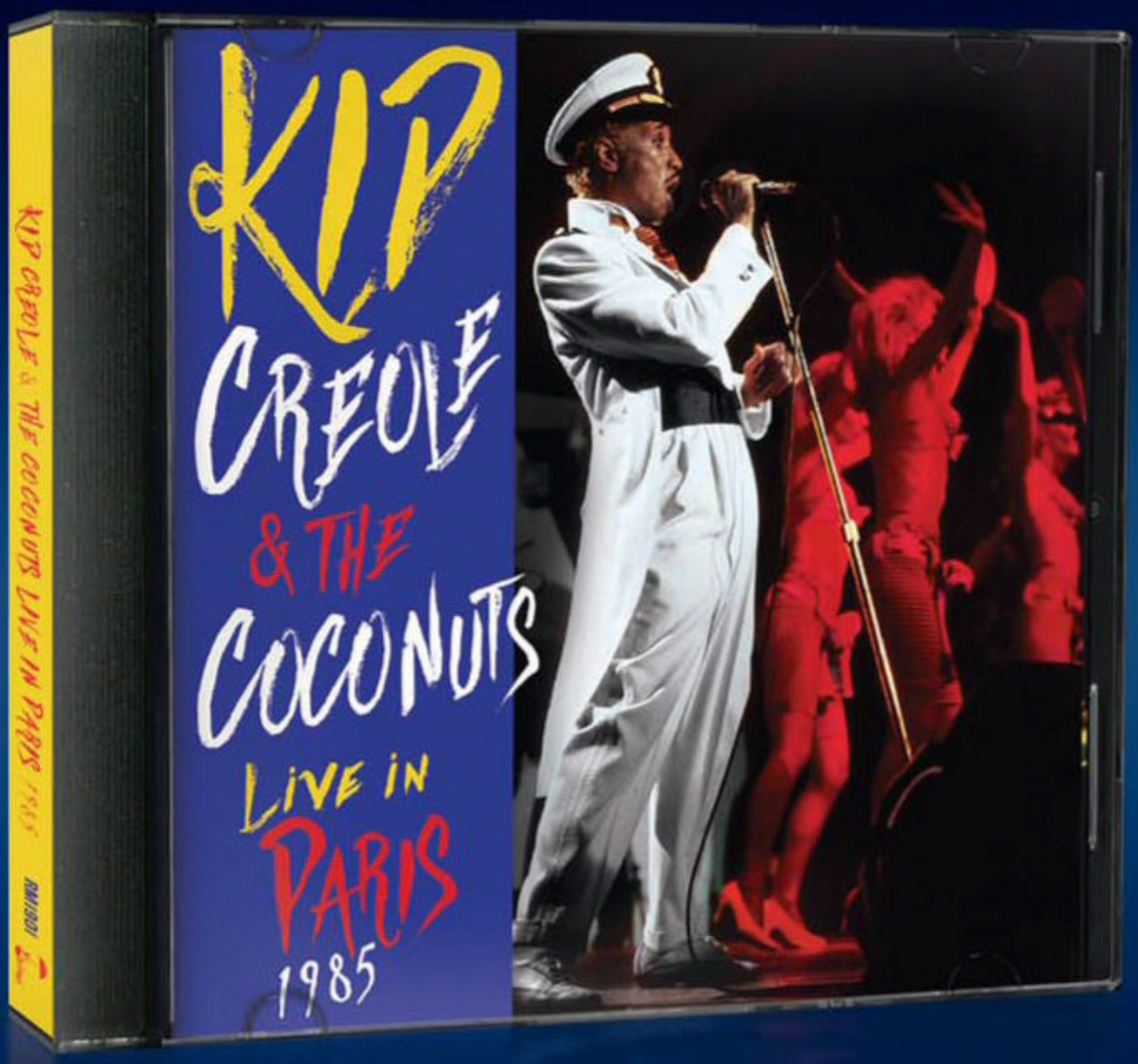
GM: *"Changes" and "Brief Candles" are both very atmospheric and unique.*
CW: "Brief Candles" was a nice idea about three different stories. In fact, I only found this out recently, that Rod did the same thing—he often used to get titles and use that as a starting point. But *Brief Candles* was a book by Aldous Huxley. I always liked the title of that; it's such a nice image. It was like three stories, and Rod suggested that we each sing a verse and that just worked nicely as well. It fitted in well the mere fact that the Mellotron was around as well, and Rod loved the sound of that. "Changes" was a great harmony idea and we wanted to use the least instrumentation as possible. I think it came out from the atmosphere at the time. It was at the tail end of flower power, which was a beautiful period and—it degenerated into all sorts of horrible things, but it was a time of hope and fun and that was the essence of it. I think I was always writing for Colin's voice in mind. Sometimes when I'd sing it to the band, my voice would be straining at the top of falsetto. (laughs) It always sounded funny if I did demos, but it was always with Colin's voice in mind.

GM: *Unlike many of your '60s contemporaries, Zombies own their catalog and exert complete control, creatively and quality-wise.*
CW: It is total luck. We were gonna split up and we won this contest, suddenly got these offers from record labels. My uncle was an arranger with a big band. He worked for the BBC as an arranger. We went to see him and he said, "Go and see Ken Jones," who later became our first producer. And Ken looked through these contracts and he said, "That's a good clause, that's terrible. Don't do that, do this, do that." And we said, "Well, can you offer us anything?" And he said, "Well, we'll offer you all of the best of these contracts that I just told you." As a result of that, he had the company and then we had half of the publishing company. He died and his partner died. But the secretary at the company, Carole Broughton, bought it. So when everything reverted back to us from Decca and CBS, all the rights go through them. The catalog is actually owned by Marquis, but they take a very small amount to administer it. They've done an incredible job on it. And the people who own it are the people we started with.

GM: *Are there any plans for the original lineup of The Zombies—minus the late Paul Atkinson—to do any future show?*
CW: Yes, I'm hearing rumors we might be playing again and doing a tour with Brian Wilson. I can't give any more details now but I'm hearing some pretty good rumors. (laughs) I would look forward to that because anything Brian Wilson did was so inventive and *Pet Sounds* was one of my favorite albums.

GM: *Lastly, for you, what's the greatest joy about this continued affection and acclaim for The Zombies' work?*
CW: For me, the creativity element of it. I always like it when young people ask for advice and I say, "The most important thing is to write and don't try and copy; whatever you do, don't try and copy." I remember John Lennon saying the secret for him writing a song is you write a song and then people think you're gonna say something, and then you don't do the obvious. I think that should apply to all songs. As I said in my speech at the Rock and Roll Hall of Fame, songs are the bookmarks of our life. All of us have songs which echo with us during different periods of our life.

Ooh La La!



Their first ever official LIVE album!

Recorded at Le Zenith in Paris September 10th, 1985

Includes the Top 10 singles
"Stool Pigeon"
"I'm a Wonderful Thing, Baby"
"Annie, I'm Not Your Daddy"

At the zenith of their career, with the complete original line up of Creoleans, Kid Creole & The Coconuts take the stage in Paris to perform and record one of the hot and unforgettable shows that made them famous. The band loved Europe and Europe loved them right back. You can hear it in the applause and the rebounding energy from the stage. In fact, the band is so tight that they never stop playing and we are pretty sure that the audience never stopped dancing (or smiling). The last beat of every song is also the first beat of the next song and this party is a festive and wild ride. Grab a piece of dance floor and hang on!

"I am astonished by how CONFIDENT we all were. The musicians were all at the top of their game. I was fortunate to have gathered such an ensemble. When I listen to this concert, I am reminded of how much time we spent rehearsing in Manhattan before each tour. Time well spent. And the humor in the show – that is what really stands out for me. We did not take ourselves seriously, but at the same time we were laying down some serious grooves and serious lyrics and very serious musical arrangements."

– August Darnell aka Kid Creole

RAINMAN
rainmanrecords.com

ORDER NOW!
www.RainmanRecords.com

Available at amazon

HALL OF FAME COLLECTING

THE RECENTLY INDUCTED ROCK AND ROLL HALL OF FAMERS COME UP AS A DECENT BUNCH AS FAR AS COLLECTIBILITY.

BY DAVE THOMPSON

The Cure. Def Leppard. Janet Jackson. Stevie Nicks. Radiohead. Roxy Music. The Zombies.

You may or may not agree with this year's crop of Hall of Fame inductees... may, in fact, disdain the circus altogether. But looking at that list in terms of their collectibles alone, it's actually one of the most entertaining gatherings we've seen in a while.

Browsing through the just-published *Goldmine Record Album Price Guide, 10th Edition*, one might be surprised at just how well established some, if not all, of the chosen artists are within those pages.

The Cure's career, dating back to the end of the 1970s, is littered with hard- (if not downright) impossible-to-find vinyl. Def Leppard fans still feel their hearts miss a beat when they come across a copy of the *Hysteria* picture disc. There's a Mobile Fidelity pressing of Stevie Nicks' *Bella Donna* that defies easy discovery; and the reissue market has done nothing to dent the continued allure of the first Zombies album.

Indeed, while many collectors continue to worry that the modern appetite for vinyl will irrevocably harm the value of some of rock's greatest collectibles, all the signs so far is that even the most lovingly curated 21st century rerelease can only ever be a substitute for an original pressing. It will be discarded (or filed away) the moment the real thing comes along.

We have already seen this in action within the catalogs of several of this year's inductees. The Zombies' entire long-playing catalog was recently boxed up by Varese Sarabande. Roxy Music, Radiohead, Def Leppard and the Cure have all seen more-or-less their entire LP discographies reissued; Stevie Nicks and Janet Jackson have started to make inroads.

But the joy of collecting original releases, or noteworthy editions from vinyl's distant past, remains untainted by these glossy repackagings, and the top collectibles of old remain the top collectibles of today. Here, then, to celebrate the induction of so many deserving talents, are their highest valued entries in the *Goldmine Record Album Price Guide, 10th Edition*.

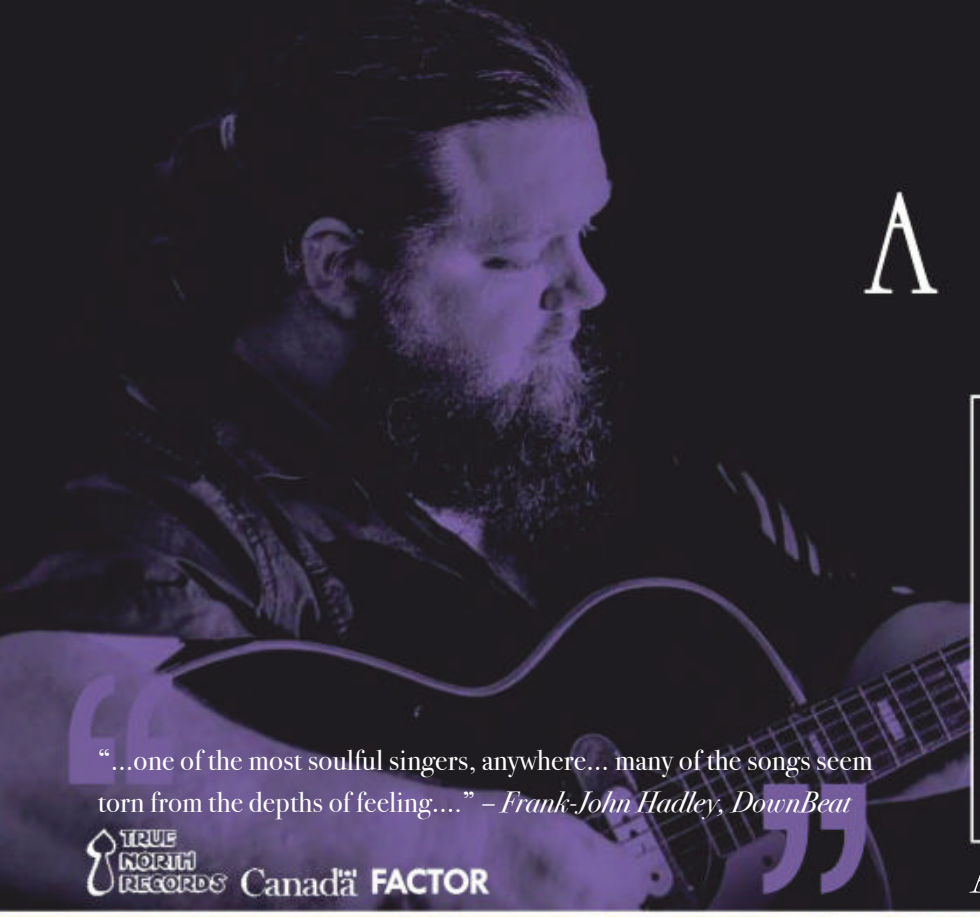
The Zombies - The Zombies (Parrot PA61001) $90

The album's subtitle tells you all you need to know — "featuring 'She's Not There'/'Tell Her No'." Both were Top Ten hits for the British invaders during 1965 and 1966, and their UK debut album ***Begin Here*** was substantially rejigged to accommodate what Parrot obviously believed were the band's key selling points - "Tell Her No" was ***not*** included on the fourteen track British album; the American edition, with just twelve songs, made several other substitutions, too.

The mono edition is most collectors' choice when it comes to buying this album; clocking in at just over half the cost, the simultaneous stereo edition is noted below.

The Zombies - The Zombies (Parrot PA71001)

See above (Stereo) **$50**

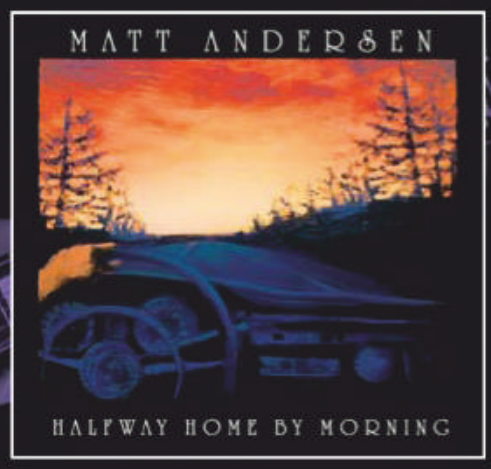


MATT ANDERSEN

HALFWAY HOME BY MORNING

"...one of the most soulful singers, anywhere... many of the songs seem torn from the depths of feeling...." – *Frank-John Hadley, DownBeat*

TRUE NORTH RECORDS Canada FACTOR



Available Now

U.S. TOUR DATES IN JUNE 2019

Sat 1	Buffalo, NY/The 9th Ward at Babeville
Sun 2	Cleveland, OH/Beachland Tavern
Mon 3	Pittsburgh, PA/Club Cafe
Tue 4	Nashville, TN/City Winery Lounge
Wed 5	Charlotte, NC/The Stage Door Theatre
Thu 6	Atlanta, GA/Eddie's Attic
Fri 7	Asheville, NC/Isis
Sat 8	Carborro, NC/Cats Cradle Backroom
Sun 9	Vienna, VA/Jammin Java
Tue 11	Philadelphia, PA/The Locks
Wed 12	New York, NY/The Loft at City Winery
Thu 13	Ridgefield, CT/CHIRP
Fri 14	Fall River, MA/Narrows Center for the Arts
Sat 15	Boston, MA/City Winery
Sun 16	Portland, ME/Port City Music Hall

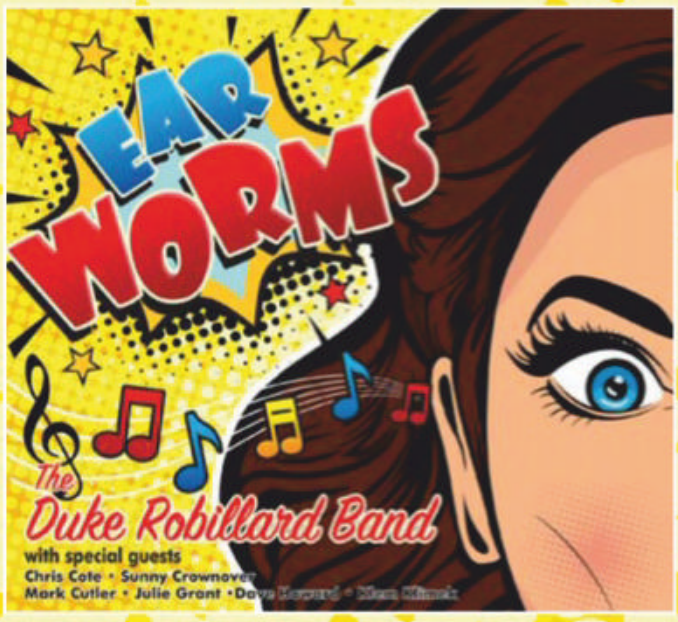
The Duke Robillard Band

EAR WORMS

This much celebrated 'guitarist's guitar player' returns with an ambitious album of obscure and vintage classics.

May 17

STONY PLAIN Canada

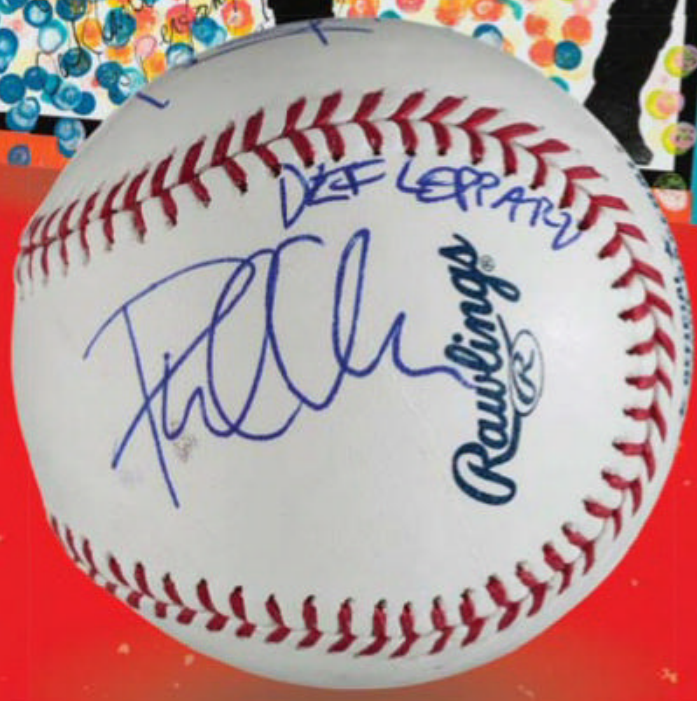


MANX MARRINER MAINLINE

HELL BOUND FOR HEAVEN

STONY PLAIN Canada

Available Now



MEMORABILIA MOMENTS

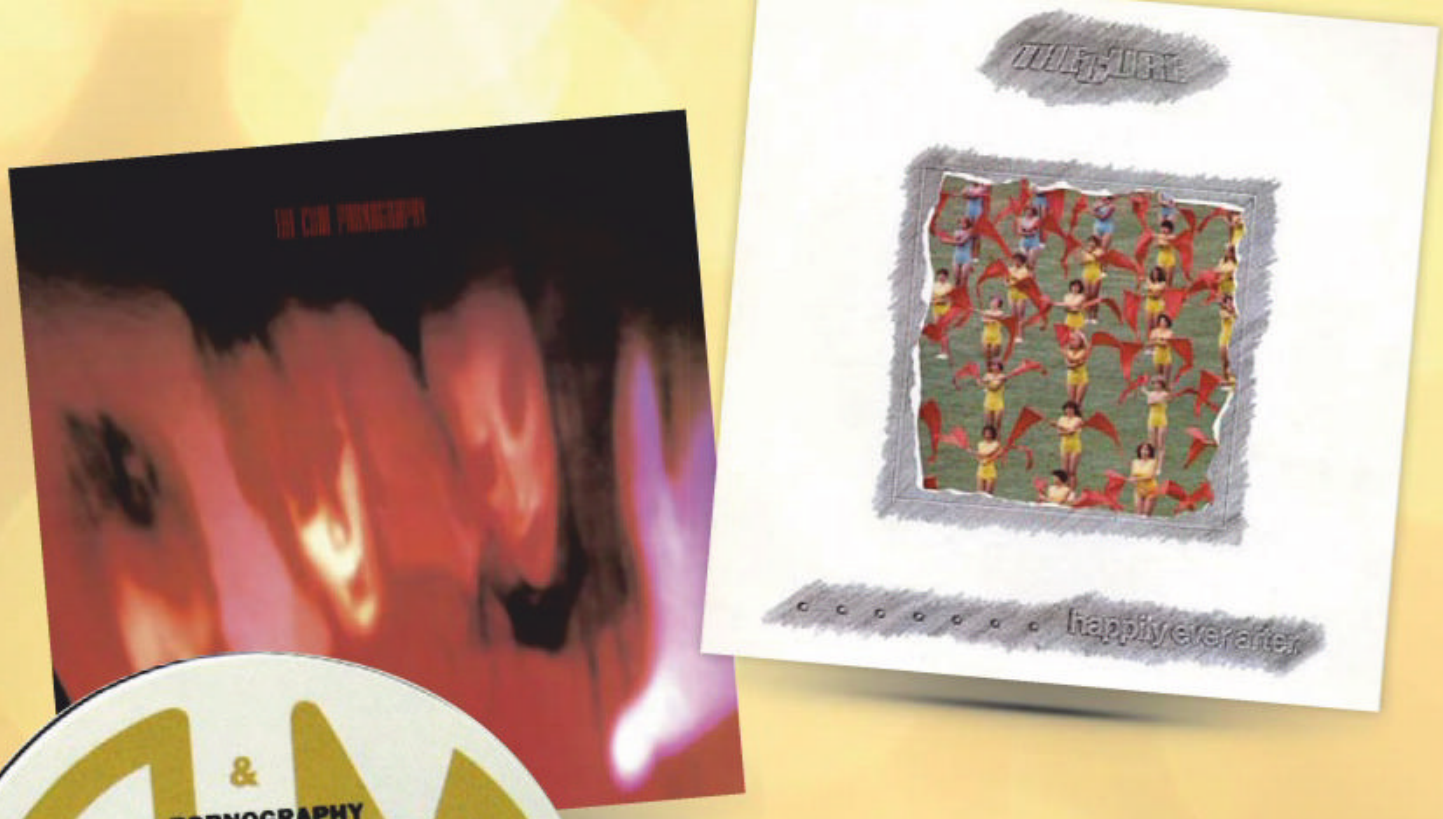
Of course a signed ***Bella Donna*** **(Stevie Nicks)** would cost a collector a lot more. In 2017, Heritage Auctions sold one for $875, and that was for only the cover sleeve (no record). Stevie Nicks' autograph appears on the front of her debut solo album in silver marker. Cover in Very Good condition.

As we all know, concert posters are popular among music collectors, too. In 2011, Heritage Auctions sold a Radiohead concert poster for $507.88: **Radiohead Centrum Worcester Concert Poster Original Art by Ward Sutton (1989).** It's an early poster for the English Alternative Rock band, with unusual graphics by **Village Voice** cartoonist Ward Sutton. In Excellent condition, measuring 22" x 30".

A 1990 Janet Jackson tour poster sold at auction for $500 via Heritage Auctions in 2015: **Janet Jackson Rhythm Nation World Tour, 1990 Poster Signed to and from the Collection of Promoter Bill Graham.** It's a colorful 38.5" x 45.75" poster featuring a full-length photo of Jackson, mounted on foam core with hanging cord attached through two small holes at top. Signed: "*Bill/ You made/ Oakland a pleasure/ to perform in/ Love/ Janet Jackson.*" The signed poster was presented to Graham backstage at the concert and it hung in his office afterward. Good condition.

But what about a piece of memorabilia for both music collector *and* sports collector? An autographed Def Leppard baseball (!!) sold for $385.50 at Heritage Auctions in 2013. The **Def Leppard Multi Single Signed Baseball** is a baseball autographed by two members of Def Leppard (Phil Collen and Joe Elliott). It's signed in bold blue ball-point ink, and the OML (Selig) ball "displays superbly."

COURTESY OF HERITAGE AUCTIONS



The Cure - Happily Ever After (A&M SP-6020) $80
The Cure - Pornography (A&M SP-4902) $80

It is no surprise that the Cure dominate this list — even early in their career, the band was regarded as one of the U.K. post-punk scene's most collectible outfits, and that was in their homeland. In America, where their appeal remained cultish for much of the 1980s, that collectibility was compounded by the scarcity of their albums even as new releases.

These two A&M albums, released in 1981 and 1982 respectively, are particularly hard to find in worthwhile condition. ***Pornography*** was a straight U.S. release for the band's 1982 fourth album; ***Happily Ever After*** was a double, bringing together both the second and third LPs, ***Seventeen Seconds*** and ***Faith,*** with its own unique artwork. And even today, some people might say the band never improved on this particularly triptych.

The Cure - Galore: The Singles 1987-1997 (Elektra 62117) $125
The Cure - Bloodflowers (Elektra 62236) $125

Although the focus of our new ***Goldmine Record Album Price Guide, 10th Edition*** is firmly on the so-called "golden age" of vinyl, 1950-1989, a handful of later releases do find their way in, among them this pair of Cure albums.

1997's ***Galore*** was conceived as a follow-up to 1986's ***Standing on a Beach*** collection, a long playing gathering of (most of) the band's 45s to date. Less interesting than its predecessor, in that the later band was less prone to releasing non-album singles, ***Galore*** nevertheless boasted some of the Cure's most successful, and beloved hits — "Lovesong," "Lullaby," "Friday I'm in Love" and more.

It was also one of the increasingly few new releases to be given both a CD and vinyl release this late in the day... a status that it shares with the band's next studio album, 2000's ***Bloodflowers***. Both, incidentally, appeared as double albums.

Roxy Music - Roxy Music (Reprise MS 2114) $40

For all their popularity and collectibility, Roxy Music have never been an expensive band to pursue. The majority of their original catalog can readily be picked up for $15-$20, with even the ***Manifesto*** picture disc (Polydor SD 38-114) demanding no more than $30.

The band's debut album is the exception to this rule. Released in 1972, with Roxy Music all but complete unknowns, it nevertheless packed one of the most distinctive "pin up" sleeves of the age, and some of the most remarkable music as well. Neither have the decades diminished the album's appeal; it was subject to a magnificent four CD remastering and expansion in 2018.

The American original also differs significantly to its U.K. counterpart, with the non-album single "Virginia Plain" slipped into the side one running order, and a revised band lineup in the photographs on the gatefold sleeve — The U.S. sleeve features bassist Rik Kenton; the U.K. depicts Graham Simpson.

Buckingham Nicks - Buckingham Nicks (Polydor PD 5058). $80

Stevie Nicks' induction is dedicated to her solo career, and it is difficult to disagree that this — her recorded debut, as one half of a duo with Lindsey Buckingham — is very much a part of it; just as it is a crucial part of Buckingham's.

Released in a gatefold sleeve in 1973, all that Nicks brought to Fleetwood Mac, and that she would refine so skilfully for her subsequent career, is on display here, but a wealth of tiresome disagreements have seen it effectively lost to history. Occasional vinyl reissues would appear over the years, but there has yet to be an official CD release for ***Buckingham Nicks***, despite the album regularly topping collectors' wish lists.

Def Leppard - Hysteria (Mercury 832962-1) $50

Not the regular black vinyl pressing... that is as common as dirt. This is the 1987 picture disc version, with a unique "cover" image, released in a clear plastic envelope with a yellow on black sticker detailing the tracks and recording info, and in large letters beneath all that, the all-important "Limited Edition." ***How*** limited it actually was is uncertain, but it is not an easy record to find.

Stevie Nicks - Bella Donna (Mobile Fildelity 1-121) . . $125

Released in 1984, three years after the original album appeared, this pressing of ***Bella Donna*** remains the benchmark alongside which any subsequent CD remastering should be compared. In terms of performance and production, Nicks' solo debut is widely regarded as being on a par with anything Fleetwood Mac turned out during the 1980s, and the MoFi crew did her proud.

Half-speed production and mastering was from the original master tape; the disc itself was specially plated and pressed on high definition super vinyl by the Victor Company of Japan Ltd; the package was enclosed within heavy duty protective packaging, with lyric sheet and a MFSL information folded card sleeve protector. It's a terrific package.

Oldies.com By collectors. For collectors.

THIS MONTH'S MUST-HAVE DEALS

UK IMPORT CDs FROM ACROBAT/TRAPEZE RECORDS

OVER 800 RARE & HARD-TO-FIND TITLES ON-SALE

COLLECTOR'S WEB SPECIAL
Get an additional 10% OFF on $100+ orders!

ALL TITLES BRAND-NEW & FACTORY-SEALED! LIMITED QUANTITIES AVAILABLE!

See HERE for the complete listing: http://bit.ly/acrobatmusic

FREE SHIPPING ON ORDERS OVER $50!

(U.S. ORDERS ONLY, SOME RESTRICTIONS APPLY.)

GET YOUR CATALOG NOW FOR FREE!

Oldies.com catalogs mail every week – and each issue is chock-full of new releases, hot deals, special clearance items and more!

Call 1-800-336-4627

or visit us on the web www.oldies.com/catalog-request

OR

Visit us online at Oldies.com

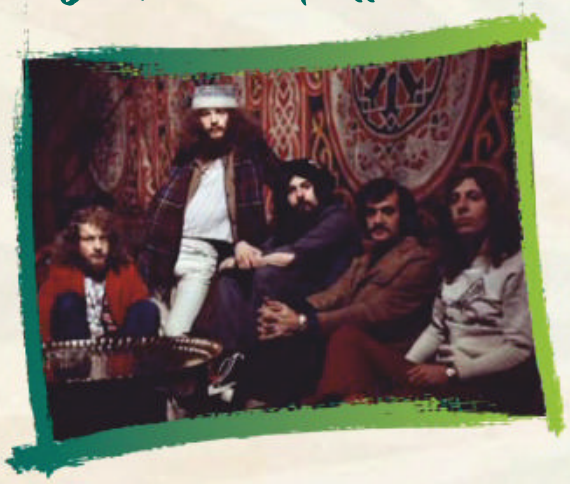
- 90,000+ titles on DVD and Blu-ray
- 160,000+ Audio CDs, including rare & hard-to-find titles
- 50,000+ Vinyl LPs and 45RPM Records
- 18,000+ Books & Magazines
- Plus Gifts, Collectibles, T-Shirts & Much More!

ROCK AND ROLL Hall Of Fame Snubs

MIKE GREENBLATT GIVES A FAN'S PERSPECTIVE ON THE CURRENT STATE OF THE ROCK HALL'S BRUSH-OFF LIST.

THE ARTISTS WHO have been overlooked by the Rock and Rock Hall of Fame will always be a contentious issue. As a longtime rock journalist, now is as good a time as any to throw my two cents in. Let's start off with classic rock stalwarts Jethro Tull.

Jethro Tull



When Jethro Tull's *This Was* debuted in 1968, we were wowed by the band's twin leads of guitarist Mick Abrahams and flutist/singer Ian Anderson. Filled with blues and jazz, it stood out from the rest of the British blues-rock bands. In '69, *Stand Up* stood tall in a year of unforgettable discoveries. *Benefit* (1970) and *Aqualung* (1971) were also amongst the best of those years (the title song of the latter contains arguably one of the greatest riffs in all of hard rock). But they were just getting started. Under the heavy hand of musical dictator Anderson, the band's revolving cast put out eight more albums in the 1970s, each one marked by a sophistication of craft, a mingling of folkloric Celtic strains, rock and jazz, productions of which were finely etched with the kind of attention-to-detail we loved.

Total road warriors, and continuing with five solid 1980s albums (including *Crest Of A Knave* in 1987 which inexplicably won a Grammy for "Best Hard Rock/Metal"), they've had their share of anthems; their live shows are always dramatic; and none of their dozen more albums failed to deliver. Anderson goes ever on today, now marrying classical with rock plus jazz with folk. His following has reached Grateful Dead proportions with fans criss-crossing the globe to see him.

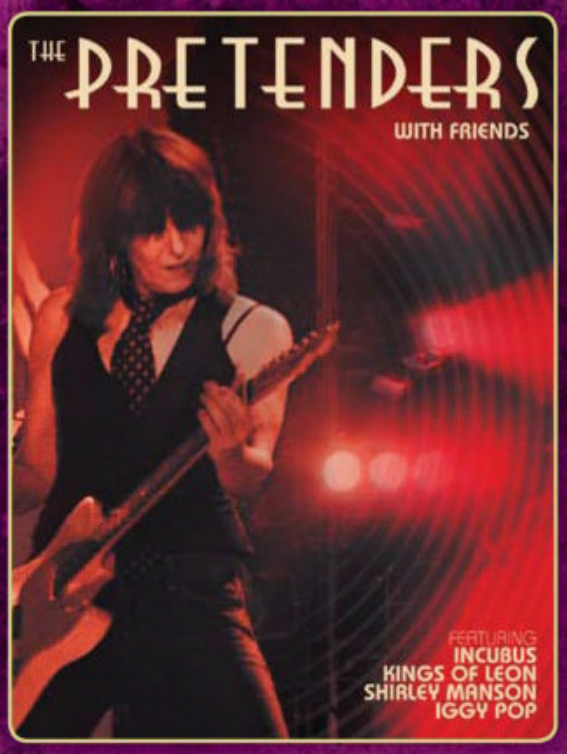
We reached Anderson about his obvious omission and this is what he had to say: "It matters that America glorifies, values and recognizes the huge talent that is part of American music. In a nutshell, it's there for American music. If you're not American and your music isn't stylistically American, then I don't think, necessarily, you belong in the Rock and Roll Hall of Fame, so I'm perfectly happy to sit out on the periphery looking in. I think it is terribly important—especially for the unsung heroes of American music that have not been inducted. I can only hope for their sake and (for the sake of) American people who do value the culture of American music, they are recognized. I'm not worried about my not being inducted. I don't think Jethro Tull should be because we're not particularly American. Some of us from over here owe more to American music than I do. They sing with American accents, and their music has more American influences from rock'n'roll and blues. I can see how Rod Stewart might fit, but Jethro Tull and Emerson, Lake & Palmer don't have American influences."

Emerson, Lake & Palmer

When Keith Emerson of The Nice, Greg Lake of King Crimson and Carl Palmer of Atomic Rooster and The Crazy World of Arthur Brown formed one of the first supergroups in 1970, we were skeptical at first until their live shows became so totally outrageous, that each show became a talked-about event. Emerson would go so crazy onstage from within a fortress of keyboards and synthesizers, it was carnivalesque rock'n'roll theater of the highest caliber, stabbing his organ with a knife, throwing a 300-pound Hammond B-3 around the stage, kicking it, and even having it fall on top of him. Sound-wise, he revolutionized how synthesizers would be used by prog-rockers over the next decade. Palmer has to be looked upon as the equal of Bonham or Moon. Lake was the constant, a producer-singer-songwriter with that beautiful voice, and compositional chops to match. Their 10 albums together were serious affairs that we listened to diligently and with an increasingly high level of awe. That hasn't changed.

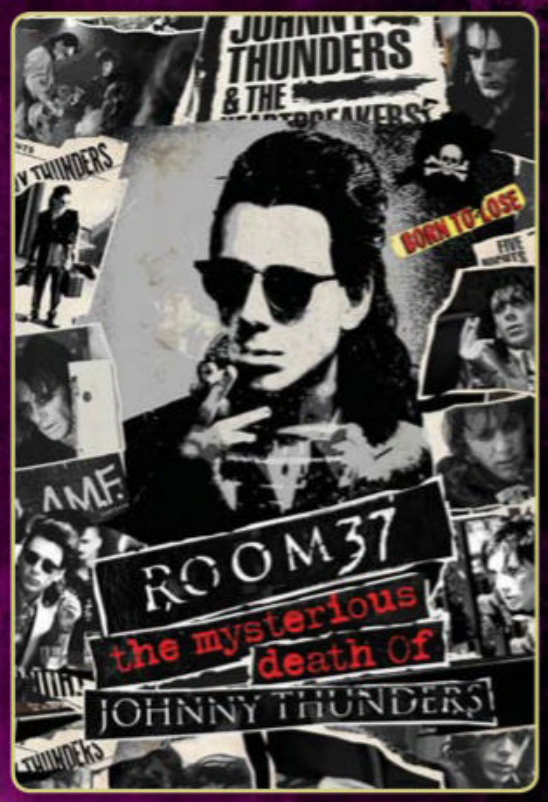
TULL: MICHAEL PUTLAND/CONTRIBUTOR HULTON ARCHIVE/GETTY IMAGES; ELP: GAB ARCHIVE/CONTRIBUTOR REDFERNS/GETTY IMAGES

THE NEWEST & GNARLIEST



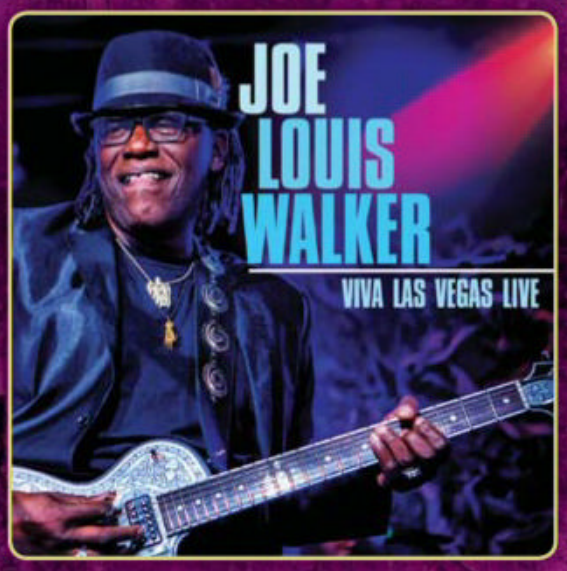
THE PRETENDERS
WITH FRIENDS

Grammy Award-winning, multi-platinum selling band The Pretenders, featuring the legendary Chrissie Hynde, performs with Iggy Pop, Shirley Manson (Garbage), Kings of Leon and Incubus. Recorded live at the Decades Rock Arena in Atlantic City, NJ.



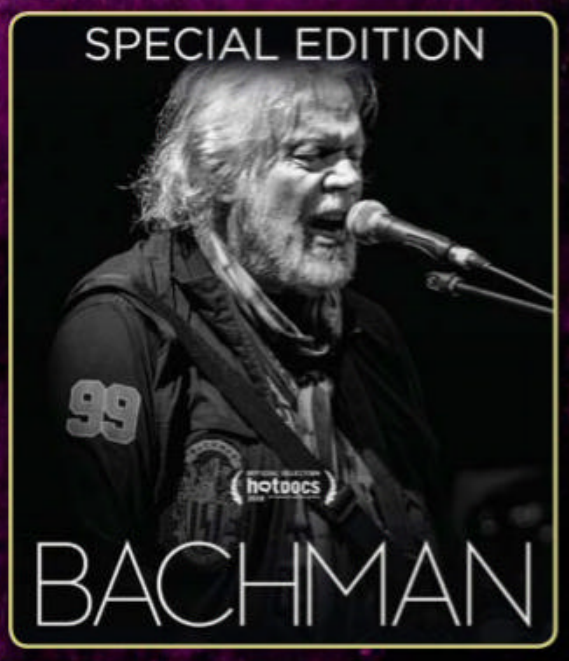
ROOM 37:
THE MYSTERIOUS DEATH OF JOHNNY THUNDERS

Johnny Thunders arrives in New Orleans to begin a new chapter of his life by following a new musical sound and staying clean from drugs. But soon a string of events propel Johnny deeper into chaos, leading to his unexplained final hours.



JOE LOUIS WALKER
VIVA LAS VEGAS LIVE

Grammy Award nominee and Blues Hall of Fame guitarist and singer/songwriter Joe Louis Walker and his band storm thru 10 smoking tracks live in concert at the Boulder Station Casino in Las Vegas, Nevada.



BACHMAN:
SPECIAL EDITION

A contemporary, feature-length documentary that follows BachmanTurner Overdrive's Randy Bachman — the award-winning musician — creating his next number one hit.

NOW AVAILABLE AT MVDSHOP.COM

MVDvisual

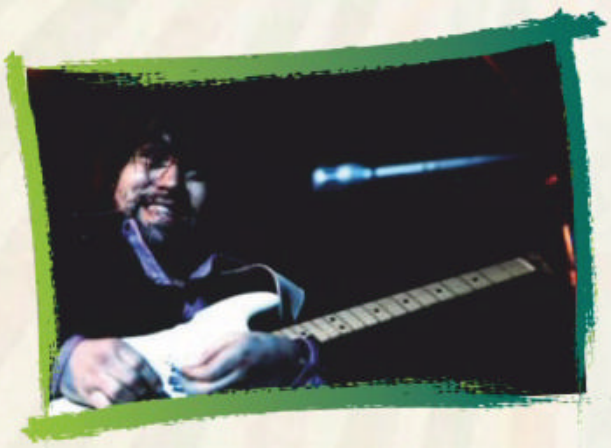
Harry Nilsson

From the time of his 1966 debut to his 1993 swan song, Harry Nilsson put out a string of wildly divergent genius pop albums but never toured. He was a one-man American Beatles, totally charming, with the voice of an angel. Eccentric, and enamored of true rock'n'roll shock value rebelliousness, his albums got weirder and weirder, funny, over-the-top, with nuggets of brilliance. There's been tribute albums, a book, a box set, a movie, and, hopefully, those of us who love Harry will live long enough to see his music grace the Broadway stage. His life story is tragic. His art is timeless, Even now, 25 years after his death, his body of work sounds as fresh and vital as ever.

Willy DeVille

Willy DeVille was an American original. He burst out of the '70s CBGB punk scene yet his band, Mink DeVille, was hardly punk. Willy was always larger-than-life with his gold tooth, Italian shoes, precariously dangling cigarette, stylized clothing and pompadour. He was every inch the rock star. Even after heroin addiction almost killed him, even after the band broke up, his string of solo albums mashed up New Orleans, Paris, New York City and the Mississippi mud into his own idiosyncratic funky worldview of blues, soul, rock and a Bruce-like propensity for epic grandeur. It all came complete with a personal flair that cooked up sax, accordion and Latin percussion with that unforgettable voice.

Little Feat



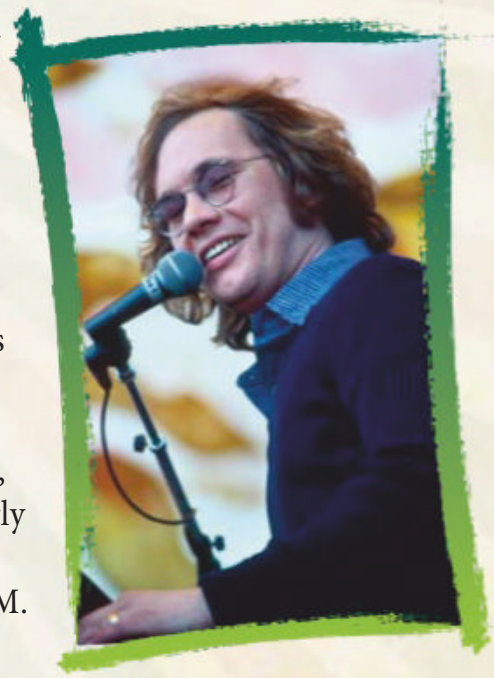
Singer-songwriter-guitarist Lowell George (at right) from Frank Zappa's band and keyboardist Bill Payne put together this classic 1969 band, an Americana foreshadow. Their seven '70s albums remain as beloved now as when they were first recorded. George broke up the band just prior to his accidental cocaine-related death at 34 in 1979. In 1988, they reformed without him for nine more solid albums. Their shows are always celebratory and filled with hot licks, solid musicianship, organic roots-rock and a down-home ambiance that eschews commercial trappings in favor of what can only be compared to an atmospheric feel-good revival tent show.

Doobie Brothers

They started in 1969 as a biker band in San Jose, CA that would jam incessantly. Their first five albums ('71 to '75) were all gems but the Doobies were always first and foremost a live band. Tom Johnston is a Fogerty-esque blue-collar everyman who can rock with the best of them and when his electric leads combine with the nimble acoustic finger-picking of Patrick Simmons, it's a kind of magic. But in '76, he quit, replaced by soul singer Michael McDonald who brought the band into platinum territory but diluted their original premise. They were done by '82.

Yet in '87, with McDonald out and Johnston back in and rocking harder than ever, they resumed their mastery of three-part harmony and the kind of stand-up-and-shout anthems that straddle country-rock and roots-Americana. Today, a half -century after inception, they're better than ever.

Warren Zevon



It took Linda Ronstadt recording his "Poor Poor Pitiful Me," "Hasten Down The Wind" and "Carmelita" to make him a star. A songwriter's songwriter with a biting sense of sarcasm, his songs work well in different contexts while stars as diverse of Fleetwood Mac, David Letterman, Bruce Springsteen, Hunter S. Thompson, the Everly Brothers, Jackson Browne, Eagles, Bonnie Raitt and R.E.M. all rallied around him at different times of his career. Cancer killed him in 2003 at 56. His 1991 *Mr. Bad Example* featured "Things To Do In Denver When You're Dead" which was made into a movie. When people today sing his "I'll Sleep When I'm Dead," Zevon is smiling somewhere. He's still dead, but his wicked sense of humor remains intact and his life was like a rock'n'roll song.

NILSSON: MICHAEL PUTLAND/CONTRIBUTOR HULTON ARCHIVE/GETTY IMAGES; DEVILLE: RON GALELLA, LTD./CONTRIBUTOR/RON GALELLA COLLECTION / GETTY IMAGES; LITTLE FEAT: MICHAEL OCHS ARCHIVES/STRINGER/MICHAEL OCHS ARCHIVES; DOOBIES: RICHARD E. AARON/CONTRIBUTOR/REDFERNS/GETTY IMAGES; ZEVON: ED PERLSTEIN/CONTRIBUTORREDFERNS/GETTY IMAGES

SPYDERPOP PRESENTS!

SPYDERPOP RECORDS
Hook Revolutions

BILL LLOYD

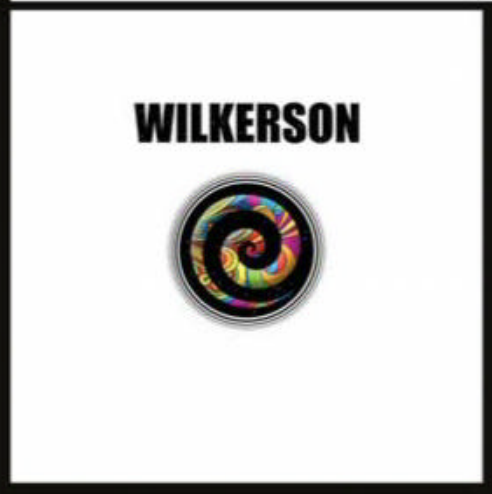
"Working The Long Game"

Great songs and melodies as always. Til the Day is a very cool and perfect in every way pop song..and maybe appropriate for the times.
Jody Stephens (Big Star)

You have to check out Bill Lloyd's new LP, Working The Long Game. I especially like the song Yesterday. It's now one of my all time favorites.
Tom Petersson (Cheap Trick)

DANNY WILKERSON

"Wilkerson"



Pure Pop Bliss.
Micheal McCartney
KMNO FM, Hawaii

Full of great pop tunes.
Miles Showell,
Abbey Road (Beatles, Queen, Police, Rolling Stones)

Absolute Masterpiece.
Don Valentine,
KOR Radio

CHRIS CHURCH

"Limitations Of Source Tape"

The album is a corker. Pop Rock at its very best ...his always impressive creative abilities show no sign of dimming at all. Melodic memorable songs, beautifully realised.
Don Valentine/
Mick Dillingham
[I Don't Hear A Single]

LANNIE FLOWERS

Lannie's new album "HOME" is due summer 2019.

Reviews for Lannie's album Circles:

Album of The Year.
Power Pop Station

This is an artist to keep an eye on.
Riveting Riffs Magazine

A brilliant pop record by one of the most talented practitioners of the genre.
Popphil Magazine

CDs, vinyl, & downloads available from spyderpop.com, iTunes, Amazon, cdbaby & other fine retailers

Catch these artists live, performing songs from their latest albums!

Saturday June 1, 2019
the HIGH WATT
1 CANNERY ROW, NASHVILLE

August 2, 2019, Molly Malones, Los Angeles
Bill Lloyd/Wilkerson/Lannie Flowers/Chris Church

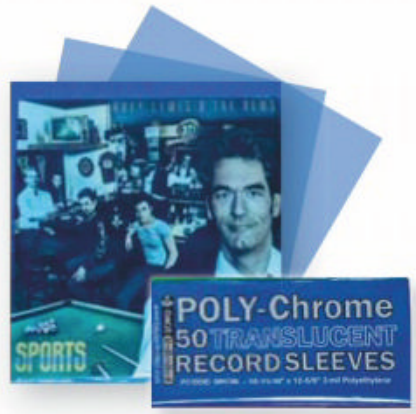
Sept. 13, 2019, Bowery Electric, NYC
Bill Lloyd/Wilkerson/Lannie Flowers

spyderpoprecords.com

POLY-Chrome™
RECORD JACKET SLEEVES

LET THE COLORS BE YOUR GUIDE®

Put your records in our POLY-Chrome™ Record Jacket Sleeves and organize your records by category, artist, genre, release date or any way you want. These 3 mil Record Jacket Sleeves are 12-11/16 x 12-5/8" and come in six Translucent Colors - Red, Orange, Yellow, Green, Blue, Purple. Mix 'n' Match pricing allowed on all POLY-Chrome™ sleeves.



Color	SKU#
Red	spcr
Orange	spcorn
Yellow	spcbyel
Green	spcgrn
Blue	spcbl
Purple	spcpur

Quantity	Price
50	$16.50
100	$26.00
500	$92.00
1,000	$160.00
5,000(+frt)	$650.00

*Mix 'n' Match bulk savings will be credited back after purchase.

BAGS Unlimited INC

www.BagsUnlimited.com 1-800-767-2247 7 Canal St. Rochester, NY 14608

All prices subject to change based upon current market value of raw materials.